



Issue 59 December 2015

BUSTLE & SEW  
LOVE TO SEW AND SEW WITH LOVE

## MAGAZINE



Jolly Santa Cushion



Fairytale Swan Softie



Snow Angel Bear



All Seasons Hoop



Applique Mixer Cover



Dear Santa Tea Cosy



Meet the Maker: Emilie Ferris and Erin Barret of Sunwoven  
Walking in a Winter Wonderland: The Story of Snow  
Hints and Tips for Sewing with Invisible Thread  
Taking Care of Your Scissors  
A Look at Some Christmas Traditions  
December Almanac, Dream it, Do it, Blog Round up and more .....

## **A Bustle & Sew Publication**

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# Welcome to the December Issue



Hello,

And welcome to the last issue of 2015! I simply don't know where the year has run away to. It's been a most eventful 12 months here at Bustle & Sew HQ, full of good (moving house), bad (Daisy's illness) and wonderful (new baby on the way) happenings! I'm hoping next year will be a lot more peaceful, with plenty of time to get to know our new family member, some slow stitching by the fire, walks in the woods - and perhaps even some trips back to the beaches for the Newfies.

This month's issue is packed full of goodies too, and as you'd expect, there's plenty of seasonal cheer between the covers, with everything from mince pie etiquette to a graceful Fairytale Swan softie to sew.

I hope that wherever you are and whatever you'll be doing, you have a wonderful Christmas filled with family and friends, love, kisses and gifts - as well as plenty of time for stitching too! And finally, just a quick reminder that the January issue will be published, as always, on the last Thursday of the month - in this case Thursday 31 December. So if you're a subscriber watch out for it arriving in your inbox then!

So until then,

Very best Christmas wishes

*Helen xx*





## » Tips for Stitchers «

If you have trouble threading your needle, hold it in front of a light coloured background, or against the light from a window, so you can see the eye more easily.





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## Contributors

### Rosie Studholme



Puts together all our lovely ideas and baking pages as well as researching & editing our features and interviews.

### Emillee Ferris



Our first "Meet the Maker" stitches wonderful whimsical woodland animals.

### Josie of Fabric Godmother



Not a fairy godmother, but one who brings us lots of wonderful fabric for the festive season in her online shop.

### Mollie Johanson



Brings us crafting joy and the cutest of cute stitching through her website Wild Olive

### Erin Barrett



Talks to us about colour, her favourite designs and her business, Sun Woven.



# December

*December brings the end of the year, inclement weather and the end of our headlong rush towards the shortest day. But just as the nights are at their longest, and when, on gloomy days we hardly seem to enjoy any daylight at all, we are cheered by the prospect of the Christmas festivities when our homes will be alight with warmth, festooned with pretty decorations and filled with the sounds of laughter.*

It can surely be no coincidence that the festive season coincides with a time when the natural world around us here in the northern hemisphere is at its lowest ebb, waiting for the year to turn and spring to arrive once more. The bare trees and lack of birdsong show that nature is sleeping, marking time until that day arrives. With the old year nearly over and a new one just ahead, now has traditionally been the time for taking stock of the months past and beginning to plan for the future. It's a time for good old-fashioned nostalgia and for making brand new resolutions.

The winter solstice, when the nights are at their longest and the sun is low above the horizon, appearing for the shortest time, usually falls on the 22<sup>nd</sup> and is swiftly followed by Christmas Day, just three days later. But things haven't always been this way. When the change from the old "Julian" to the new "Gregorian" calendar was eventually adopted in protestant Britain in 1752 eleven days were lost from the year. There was a lot of resistance to this change, and people flocked to Glastonbury Hill that rises above the Somerset Levels - not so very far from where I now live - to see if the famous thorn tree

would endorse the change by advancing its unique mid-winter flowering to the new date of Christmas Day. It was believed to have taken root from a staff thrust into the summit of the hill by Joseph of Arimathea, this legendary landmark of early Christianity in Britain was quite possibly imported at some long-forgotten time from the Middle East where it would indeed flower during their mild mid-winter. For many years after the national change of calendar crowds gathered at Glastonbury waiting for the thorn tree to give them a sign. But disappointingly, it seldom produced blossom before January 5<sup>th</sup> - exactly eleven days late.

If you have a garden pond, then it may often freeze in December and, although it will look very pretty in the low sunlight, it's good to remember that wildlife needs access to water and in particular birds need to bathe, no matter how cold it is. If you watch individual birds - particularly blackbirds - carefully then you may even discover that they have a particular time of day when they like to take their bath, turning up with remarkable regularity, as though they have an internal alarm clock. So please do be sure to break the ice each day, and perhaps more





often if it's cold enough for the ice to quickly reform.

We love to gather evergreens and berries at this time of year and, let's face it - Christmas wouldn't be the same without holly and mistletoe. Birds aren't fond of holly so you won't be depriving anyone of their food source by cutting branches to bring inside. They do enjoy mistletoe though which spreads its seeds by way of the birds feasting on its sticky berries. Afterwards they wipe their beaks on other branches so spreading them far and wide.

Even if you don't light your fire every day, if you're like me, then you love the flickering light and radiant heat of real flames over the holiday period. I don't have an open fire any more but plan to burn a special Yule log in my burner instead. This is an old tradition and the charred remains of the log were long thought to guard the house against fire and lightning, whilst the ashes were scattered over the surrounding fields to bring good harvests the following year. And of course, there's always the opportunity to create a more modern Yule log, in the form of a chocolate-covered log-shaped cake that can be eaten instead of (or if you're greedy like us) as well as the more traditional Christmas fruit cake.

The Jewish celebration of Hanukkah (or Chanukah) - the Feast of Lights or Feast of Dedication begins on 25 Kislev (usually in December) and continues for eight days. It

commemorates the re-dedication of the temple by Judas Maccabaeus in 165 BC after his victory over the Syrians. Candles are lit on each day of the festival and placed in the branches of a special menorah (candelabrum).

The sixth of December brings the feast day of St Nicholas, Bishop of Myra in Asia Minor in the 4<sup>th</sup> century AD. In the Netherlands and neighbouring countries, St Nicholas is said to bring sweets and presents for well-behaved children on 6 December. This tradition travelled across the Atlantic to the USA with Dutch settlers and St Nicholas evolved into Santa Claus whose gift-giving activities are famously undertaken later in the month!

The sixteenth of the month brings the anniversary of the Boston Tea Party when, in December 1773, three shiploads of tea were dumped in the sea at Boston, Massachusetts in a protest against the unfair treatment of colonial settlers by the British government. The government responded with the so-called Intolerable Acts of 1774 which closed the port of Boston and put Massachusetts under military jurisdiction. It was these measures that precipitated the American Revolution, otherwise known as the American War of Independence, in 1775.

Finally, the 31<sup>st</sup> brings New Year's Eve of course, celebrated all over the world with parties and festivities. Happy New Year 2016 everyone!





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# Fairytale Swan Softie

Inspired by childhood trips to the ballet, and in particular (of course) Swan Lake, I do hope you'll enjoy making this little Swan Princess. She'd make a great addition to your Christmas decorations or maybe a little girl's bedroom!

She isn't a beginner's make as her neck and wings are wired and her beak is slightly tricky, but with a little time and patience she isn't too hard (and is very rewarding) to make.

Finished swan measures 10" tall (excluding crown)



## Materials

- 14" x 16" white wool-blend felt
- 10" x 16" minky for wings
- 10" x 16" light weight fusible interfacing
- Scraps of yellow and black felt
- 1 yard garden wire
- 2 x 4 mm shiny black spherical beads for eyes
- Black, yellow and white embroidery floss or cotton pearl thread
- Beach pebble or small pouch of rice/polybeads to weight body and counterbalance head
- Medium weight card for base
- Toy stuffing
- 5" x 2" gold card for crown
- 9 white maribou feathers
- Glue gun



## Notes

- The swan is completely hand sewn. Use two strands of embroidery floss and join pieces with wrong sides together using cross stitch. Do this by working half cross stitch over the seams in one direction, then return in the other direction to complete the stitch.
- You will find a stuffing stick very useful. This is just a bamboo skewer with the pointed tip broken off and the end frayed so it “grabs” the stuffing as you work.

## Method

- Before cutting fuse the lightweight interfacing to the reverse of your minky fabric to stabilise it. Then cut all pieces as directed using the full size templates.
- Using cross stitch join the head gusset to the body pieces working from A to B on both sides. (1)
- Now join the top seam from B to C, inserting 3 or 4 feathers into the seam at the tail, and then from C to E and D to Y, leaving a gap between D and E for stuffing the body. Join beneath beak from X to Z. (2)
- Stuff the body through the gap, inserting the pebble at the rear base making sure it's surrounded by stuffing. Insert your card base between the outer fabric and the stuffing to prevent the base from bulging. This will make sure your swan stands straight and steady. Stuff as firmly as you are able, making sure you push the stuffing right up into the tail end. (3)
- Close the gap between D and E.
- Cut your wire into three roughly equal parts. Take the first piece and bend it into a loop at both ends, then bend to the shape of the neck as shown on the template.
- Stuff the head and add stuffing to the back of the neck, then insert the wire so that it extends into the body and head as shown on the template (4). Stuff head around the wire with small pieces of stuffing to avoid lumpiness. Use your stuffing stick and mould the head into shape with your hands as you go.
- Continue stuffing down the neck making sure the wire is firmly embedded in the stuffing and that you have no lumps. Sew from X to Y as you stuff.
- To make the beak join the two upper pieces on the wrong side from G to F using cross stitch as before in matching floss. Place the black piece of the under beak on top of the yellow, then join both to the upper beak in a sort of sandwich matching the letters shown on the template.
- Note - the yellow part of the lower beak is on the outside and the black forms the middle of the sandwich. This makes a clear dividing line where the beak would open in a real swan and adds a lot of character.
- Stuff the beak and sew to the head with small stitches. Take your time over this and make sure the beak goes on straight (!), It's possibly the most fiddly part of this project.
- Then attach the black part of the beak to the head above the yellow beak. Make small stitches in black floss.



1



2



3



4

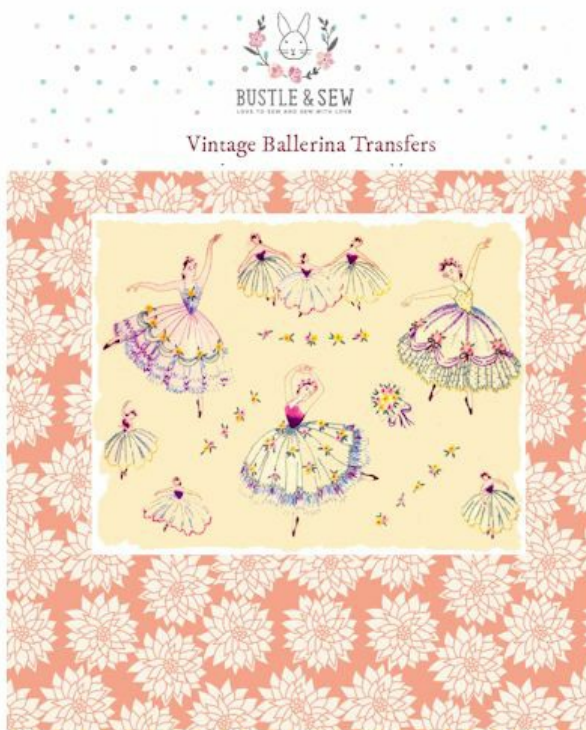




- Join the wing inners and outers using cross stitch as before. Insert a wire loop into each wing in the position shown on the template.
- Attach wings to body with white floss or thread in the position shown, aligning the bases of the wings with the bottom edge of the body.
- Stitch feathers into place along tops of wings. Position them so their natural curves follow the lines of the tops of the wings and secure them with small straight stitches in white floss or thread. I used

three feathers on each wing, but do feel free to add more if you wish!

- Attach the two small black beads for eyes, pulling them firmly against the head so that they sit in two little indentations or sockets - you don't want your swan to have bulging frog eyes.
- Finally, cut zig zags into the top of the piece of gold card to form the top of the crown. Curl into a circle and secure with a few dabs of glue. Position on top of head and glue into place.
- Your swan is now finished!



Love swans? Adore Swan Lake?

Don't forget to download your vintage ballerina transfers free from Bustle & Sew!

[CLICK HERE](#) for the pdf file.





Walking in a winter  
wonderland ...



*We all hope for a white Christmas, but are usually disappointed as our winters are wetter and milder than Victorian times when Charles Dickens and other writers created the traditional Christmas we love today.*

But sometimes we are lucky and snowfall transforms our usually damp and muddy winter landscape into something truly beautiful and strangely silent as the falling flakes absorb and mute sound, whilst the snow-covered fields reflect light back towards the sky. Snow is an amazing natural phenomenon, comprised of millions upon billions of tiny individual flakes, each one unique, that blanket the landscape, softening it into pillows and cushions of pure immaculate white.

Snow is created high above us in the atmosphere, where each crystal forms individually around a nucleus - perhaps a particle of dust or some airborne salt spray. At these heights the temperatures are well below freezing and the water droplets have only remain unfrozen for so long because of their tiny size, less than one hundredth of a millimetre in diameter. But once the temperature drops to a critical point of minus forty degrees Centigrade then ice crystals, and eventually snowflakes, begin to form.

All snowflakes are six-sided, symmetrical and unique. They have six sides due to the way the hydrogen in the water molecules bonds with its neighbours. It takes millions of these molecules to make a single crystal of 5 mm (¼") or more. As the crystals fall towards earth they are subjected to constantly changing temperatures, humidity and air pressures, which is the reason they're all unique - no two crystals will experience these changes in exactly the same way. But as they fall, the temperature becomes warmer and there's more moisture in the air. This makes the crystals start to adhere to one another, eventually becoming snowflakes. The largest flakes recorded in England were nearly 100 years ago at West Wickham near London where snowflakes with a diameter of 10 cm (that's 4") were recorded.

A lot of the winter rain that falls here in the UK begins its life as ice crystals or snow. It's only when

the temperature sinks low enough here on the ground that they make it to the ground without melting. For snow to lie for any length of time the air temperature has to be close to or below freezing.

Snow has benefits for both our gardens and the countryside around us. It insulates plant root systems due to the large amounts of air trapped between the crystals, which also helps to prevent the soil from freezing. Amazingly the temperature can be over ten degrees or more warmer under the snow than on the surface.

One of the worst blizzards ever recorded in England occurred in March 1891, raging continuously for over 48 hours. Hurricane gusts of wind combined with a record snowfall that led to mountainous drifts - as much as 150 feet deep - and whiteout conditions. Yet corn planted in fields before the snow fell was found to have grown beneath the snowy blanket and was 8 cm (3") high after the thaw. On the other hand, heavy snows and light winds can lead to snow sticking to the branches of trees and shrubs and if too much accumulates then the horizontal boughs of deciduous trees may well bend and break. The pointed shapes of fir trees however, let them shed their burden of snow much more easily.

For the most part, here in England, snow is never much more than an inconvenience, but in 1896 a heavy snowstorm led to tragedy and death. A large overhang of snow formed on the Downs above the town of Lewes in East Sussex, which eventually gave way, sweeping down through the town, burying all in its path. It remains to this day the only example of people being killed by an avalanche in lowland Britain.

If snow does fall this Christmas, then I have definite plans for a long walk with the newbies, followed by a mug of steaming hot chocolate (with marshmallows of course!) in front of the blazing log burner - and if snow doesn't fall, then I think we'll go ahead anyway!

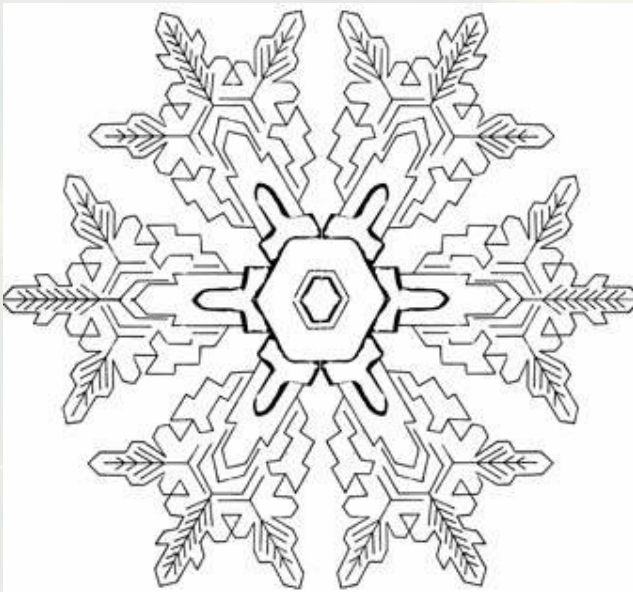
Here's hoping for a white Christmas this year!



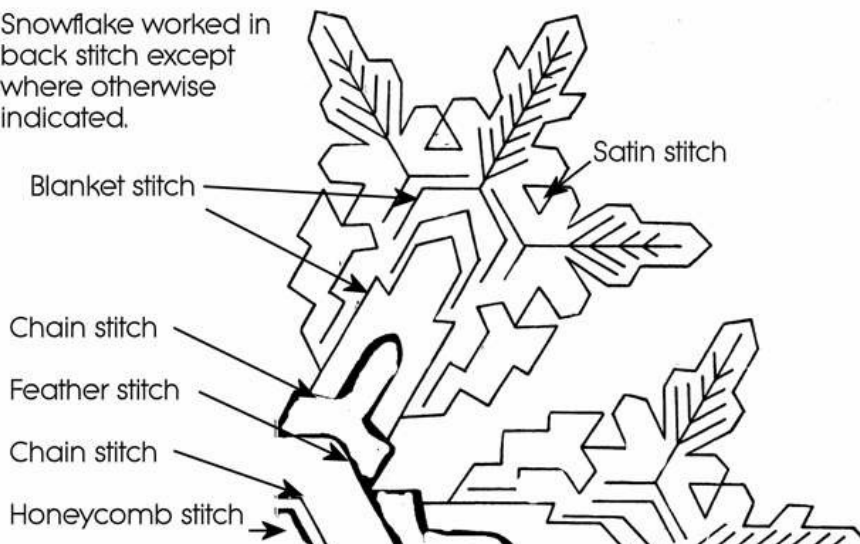
# Stitchable Snowflakes

Snowflakes are fun - and very relaxing - to stitch. I included some vintage snowflakes in my [Winter's Comfort Quilt pattern](#) a couple of years ago - and here's a couple of my favourites for you now ..

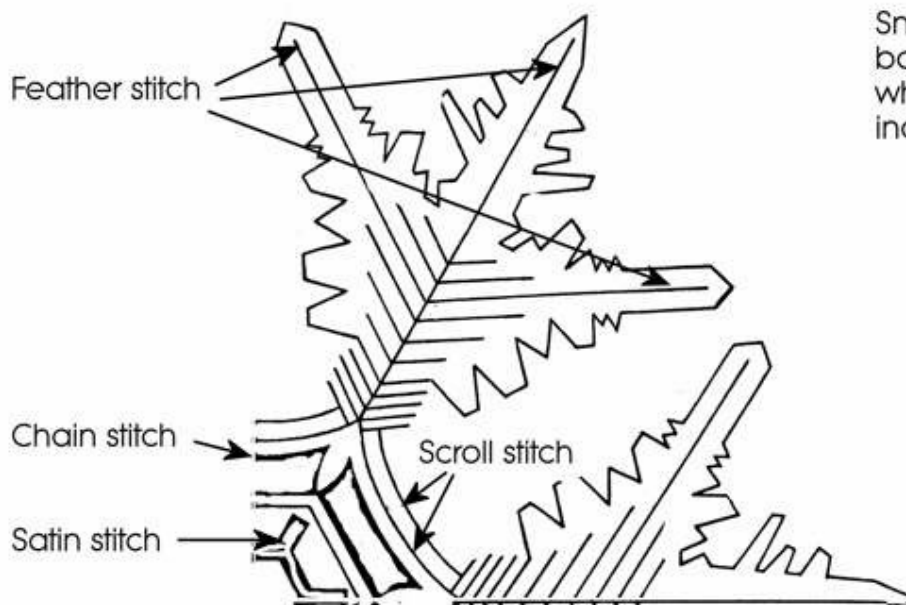
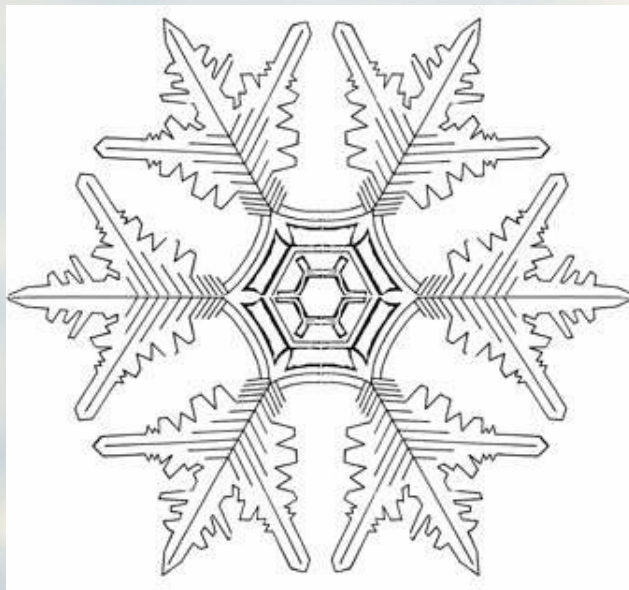
You'll find the full-size transfers in the templates section at the back of the magazine



Snowflake worked in back stitch except where otherwise indicated.







Snowflake worked in back stitch except where otherwise indicated.



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# Snow Angel Bear

I don't think this little bear is at all worried about where snow comes from, he's far too busy having a lot of fun making bear-ish snow angels!

I combined some left over fleece fabric from an earlier fabric with white cotton to add depth to the snow angel, so that it really does look as though he's been swishing his arms and legs (complete with bright red felt wellies) around in the snow. If you don't have any fleece then use white felt for the top layer and back with a white cotton fabric - again you'll have the change in texture, though there won't be so much depth in the design.

Bear is shown mounted in an 8" hoop.



## Materials

- 10" square white cotton non-stretchy fabric
- 10" square white fleece or felt
- Scraps of brown, red, blue and light pink fabric for applique
- Black, pink, bear colour, red, white, light and dark blue stranded cotton floss.
- Bondaweb
- Temporary fabric marker pen
- Temporary fabric adhesive spray (optional)
- 8" wooden hoop

This project is completely worked by hand and would be a great make for a confident beginner.





## Method

- Cut out the snow angel shape from the template. Position it in the centre of the reverse side of your square of fleece fabric and draw around the outside with your temporary fabric marker pen. (1) I recommend using a temporary marker pen as it's likely some of your markings will remain when you've cut out the shape and may be visible even though they're on the reverse side. Using the temporary marker means they can be easily removed and won't spoil the look of your project.
- Cut out the snow angel shape (2).
- Place the fleece fabric to one side for the moment.
- Now trace the bear body shape onto the paper side of your bondaweb. You don't need to go all the way down to his feet - just go far enough so that the ends of his legs will be overlapped by his wellie boots (3).
- Peel off the paper backing and place the body shape in the centre of your background fabric. Fuse into place using a hot iron to protect your work. (4)
- Now repeat for the other applique shapes. I cut out tiny pink paw pads and nose, but you could embroider these if you find it too fiddly. (5)
- Place the fleece fabric square on top of the background fabric square. Either tack into place or use temporary fabric adhesive spray.
- Mount your fabric in the hoop. Don't pull too tightly or you'll distort the snow angel shape. You will however need to loosen the screw fully to get the thickness of

fleece between the two hoops and may find it useful to tighten the screw with a screwdriver to ensure the fleece is well squashed down and firmly held in place.

- Secure the edges of the snow angel with short straight stitches in white thread or single strand of floss.
- Secure all the applique shapes in place with short straight stitches worked at right angles to the edge of the shapes using two strands of matching floss.
- Add the folds of his scarf in back stitch using your darker blue floss. His eyes and nose are black with tiny white stitches added for the sparkle in his eyes. I also added a few white straight stitches for the shine on his boots. I also worked his ear inners in pink floss
- Add a few colourful straight stitches for his scarf fringe. Your bear is now finished.





1



2



3



4



5



6







Emillie Ferris



*"I'd encourage anyone with a hobby to open an Etsy shop"*



**Emillie Ferris** talks to us about how she is inspired by nature, her love of bumble bees and how she started her Etsy shop, **Emillie Ferris**

Emillie Ferris is a 20 year old student based in Suffolk. She has always been passionate about art and design but only discovered embroidery a little over a year ago. Shortly after, she opened her Etsy shop where she sells gorgeous one of a kind items.

#### How did you get into embroidery?

I was just scrolling through Tumblr one day, and came across some beautiful embroidered typography! I was eager to try it myself but never got round to it. My boyfriend surprised me on my 19th birthday with an embroidery kit, and ever since then I haven't been able to stop!

#### How did your business come about?

The Instagram community really helped to encourage me on getting started with an Etsy shop, it's so exciting to know that my

embroidery has been purchased from people all over the world!

#### Do you have a favourite design you have made?

One of my favourite designs is the 4 animals running in a circle, I'd love to redo the hoop, or perhaps make a series in the same style. I feel like it is one of my more creative pieces though I do love to embroider bees, they're my absolute favourite!

#### What advice would you give anyone wanting to turn their hobby into a business?

I'd encourage anyone with a hobby to open an Etsy shop, it's a great cheap and easy way to get your work out there, but before that it's a good idea to get yourself on as many social networks as possible: Pinterest, Instagram, Flickr. Facebook etc. Open as many doors as you can!



### How does your creative process work?

I usually start with an idea of what I want to do, for example I'll know that I'd like to embroider a hedgehog. I'll then sketch up a draft of what I'm going to draw in Photoshop, either using one to twelve references at a time! Once I'm happy with that I'll draw it onto the embroidery hoop with a pencil, all ready to go.

### Describe your style in a few words

Whimsical woodland animals

### Do you have a dedicated work room/crafting area?

Not really, I'd love to once I have my own flat, but for now I usually move about with my tray of embroidery thread and embroidery light.

### Can you describe your typical day?

I'll set myself up with my embroidery kit around me and either find myself a good TV series to watch, or an audiobook. 6 hours later I'll probably stop!

### Where do you look for creative inspiration?

Everywhere! I live in the countryside so I'm very inspired

by my surroundings, but I'll usually gather inspiration from the Internet, such as Pinterest, Tumblr, Instagram and Behance



### Emillie Ferris

Emillie is a student living in Suffolk who loves to embroider in her spare time. Be sure to pop over to her shop and have a look at all of her gorgeous makes!



[www.etsy.com/uk/shop/EmillieFerris](http://www.etsy.com/uk/shop/EmillieFerris)



## Counting down the days .....

Christmas is a very special time for children - and do you remember how the days seemed to pass more and more slowly as the Big Day grew closer. Sometimes it used to feel as though December was as long as the whole of the rest of the year put together! These days, the reverse is true - at least for me - December seems to rush past at ever increasing speed, especially when I'm trying to co-ordinate all my Christmas preparations!

A favourite way for children to count down to the big day is for them to enjoy an Advent calendar. Today these are available in all sorts of shapes and sizes, including those which include a daily gift, perhaps a small chocolate, super-enjoyable if eaten *before* breakfast, which wouldn't be allowed at any other time of year of course!

We're all so used to the idea of Advent calendars, that we don't stop to think where they came from. In fact they originated in Germany in the nineteenth century. The first handmade Advent Calendar appeared in the 1850s, whilst the first printed version was published between 1900 and 1910 - they're not so very old after all. But they were instantly seen as a Very Good Idea that quickly caught on and spread around the world.

But then along came World War 2 with its associated paper shortages, strict rationing and the requirement for factory production to be concentrated on helping the war effort rather than producing non-essential consumer items. Advent calendars disappeared from sale and didn't reappear again until the war had ended.



My parents were both brought up during the war and so the concepts of shortages, rationing and recycling were second nature to them. This meant that they simply wouldn't entertain the thought of purchasing a new Advent calendar every year. So, rather than buying new I remember the same calendar appearing throughout my childhood, with the cardboard windows carefully pushed back into place in the vain hope that they would stay put for a while.

From time to time I think my mum might even have reapplied the glitter that, no matter how careful I tried to be, seemed to transfer itself to my small and sticky fingers.

There's still a few days left before you need to produce this year's Advent Calendar - so if you are still hoping to make your own, you might enjoy my little owl version from a few Christmases back ...



[CLICK HERE](#) to download your Christmas Owl Advent Calendar Pattern



*Look!*  
a lovely idea

Crochet  
Christmas  
Tree

We love this crochet Christmas Tree by Patricia from Pops De Milk. Measuring just over 5 inches tall, this crocheted beauty is the perfect table top tree! Pop over to Patricia's blog for the full tutorial.



Image & Tutorial: [www.popsdemilk.com](http://www.popsdemilk.com)



# TAKING CARE OF YOUR SCISSORS





*Christmas can be a very stressful time of year for the proud possessor of a pair of large sharp fabric shears, as the whole family are competing for paper, tape and twine - and scissors to cut them all with - as the annual present wrapping frenzy gets underway. Here's our top tips for caring for your scissors this Christmas and all year long....*

**1** Sharpen your scissors often. As your scissor blades become blunted over time, it will become increasingly difficult to cut fabric, especially heavier-weight fabric or jerseys. You can use a specialised scissor sharpener to keep your scissors sharp at home or take them to a sewing machine repair shop for a periodic service(!) You don't have to buy a new pair of sewing scissors just because they are starting to get dull.

**2** Only ever use your scissors for fabric. Guard them jealously and NEVER let anyone use them to cut paper. You may remember your mum or grandma telling you not to use their sewing scissors on anything but fabric. They weren't being mean, it was because sewing scissors become dull more quickly when they are used on items other than fabric.

**3** Pressing your work as you go is a must for most sewists, but irons usually have water in them so we can steam as we press, and the steam really isn't not good for your scissors. Don't leave your scissors on your ironing board as you work or even after you've finished, as your board will retain the moisture from the iron's steam a lot longer than you might have thought.

**4** Try not to drop your your scissors as the bump when they hit the floor can knock their blades out of alignment. This can happen even if you drop them on carpet, but the worst damage will be done by wood or concrete floors.

**5** It's a good idea to wipe the blades with a soft cloth after using your scissors. Some fabrics are abrasive and can damage the metal on your scissors, especially some man-made fabrics. If your sewing scissors have a sticky residue on them (eg from Bondaweb if you've been doing applique work), then use a little bit of water and a soft cloth to wipe them clean. Make sure to dry them completely afterwards to prevent rust.

**6** For the best possible cutting experience, the blades of your sewing scissors need to be tight. Many will have a central pivot screw that can be tightened with an ordinary household screwdriver. Just tighten the screw and apply a drop of oil to the screw (wipe any excess oil).

**7** Watch out for hidden hazards and be sure never to use your good fabric scissors for cutting wired ribbons, paper patterns and Bondaweb. Guard against the perils of pins - a serious enemy to the smooth operation of your scissors. If you're pinning a pattern to fabric before cutting out, then make sure your pins don't protrude beyond the edge of the paper. This will prevent your accidentally cutting over a pin cutting the fabric. Using glass-headed pins will help you spot them as you go.





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# Applique Food Mixer Cover

Clearly my sewing machine is my best-loved small electrical appliance, but I think that my food mixer, with all its potential for scrummy cakes, yummy biscuits and fluffy meringues is definitely pretty high up my list of favourites!

This is a loose dust cover that fastens with ties at the side, so it will fit any mixer, as well as being easy to whisk (groan!) Off and wash. But you could easily add side pieces if you wished.

Mine is sized to fit a Kitchenaid Artisan mixer and measures 14" wide x 30" long, but again these measurements could be easily altered as the shape is a simple rectangle.



## Materials

- 14 ½" x 30 ½" rectangle of medium weight cotton fabric for exterior. I used globaltex dotty.
- 14 ½" x 30 ½" rectangle of medium weight cotton fabric for lining. (If you choose a quilting weight cotton instead then it would be a good idea to add some interfacing when making up).
- 2 yards x 1" white cotton tape
- Black stranded cotton embroidery floss
- Cotton fabrics for applique (the mixer stand needs the biggest piece - approx 10" square).
- Embroidery foot for your sewing machine
- Bondaweb



***Note:** If you choose a fabric with a strong directional print for the lining, then you will need your rectangle to be 31" long. Cut in half across the middle, then turn one piece round and join with ½" seam allowances so that the pattern runs in the correction direction from top to bottom of the lining on both sides. Press the seam flat before continuing with the pattern as directed.*

## Method

- First complete the applique for the front panel. The pattern is provided full size and reversed for tracing onto the paper side of your bondaweb. You will need to join the pieces together.
- Trace the applique shapes onto the paper side of your bondaweb. Allow a little extra at the bottom of the bowl interior so it can be overlapped by the bowl itself, and also at the top of the whisk base so it can be overlapped by the mixer stand.
- When you've traced your shapes cut out roughly then fuse onto the reverse of your fabrics. Cut out smoothly, then peel off the paper backing and position on your fabric. The base of the mixer stand should be 2 ¾" up from the bottom edge of your fabric.
- Place all your applique shapes. When you're happy with their positioning fuse into place with a hot iron, protecting your work with a cloth.
- The decoration along the top of the mixer stand was simply a large floral motif cut from my applique fabric that I thought looked nice. You could do the same or perhaps add buttons or other trimmings to decorate your mixer.
- Fit the embroidery foot to your sewing machine and drop the feed dogs. With black or another dark coloured thread in your needle and a light thread in your bobbin go twice around the edges of your shapes. Don't try to be too neat, you're aiming for a sort of scribbled effect. Add some extra lines for the spokes of the whisk.
- Transfer the text to your fabric and, using 3 strands of black floss work in split stitch. When finished press your work lightly on the reverse.
- Cut your cotton tape into four 18" lengths.
- Place your lining fabric right side up on a clean flat surface. Position your cotton tape on the sides, 6" up from the bottom edge. Make sure the length of tape is tucked well inside away from where you'll be stitching! Place the exterior right side down on top of the lining and tapes, and pin everything into place.
- If liked, place a cup on the corners and trace around to form curved corners.
- Stitch all around the edge of the cover with a ¼" seam allowance, leaving a 6" gap at the back for turning.
- Clip corners and turn right side out.
- Press well, turning the raw edges of your 6" gap to the inside.
- Topstitch all the way round your cover ¼" or less from the edge and press again. This will give a nice neat finish and help keep everything in place.
- Your cover is now finished.

*Bake!*  
a delicious treat

## Mince Pies

Nothing tastes more like Christmas than a traditional Mince Pie. These delicious pies made by Anjane from Fig & Honey are made with currants, raisins and candied peel mixed with a bit of apple, almonds and brandy. An extremely tasty combination! Pop over to Anjane's blog for the full recipe.



Image & Recipe: [www.figandhoney.co](http://www.figandhoney.co)





*"Don't be afraid to ask for help or advice, especially in areas you're not very sure about"*



## We spoke to **Josie** about turning her dreams into a reality, her hopes for the future and the inspiration behind **Fabric Godmother**

This month, in honour of the Christmas Pantomime Season, we are delighted to bring you not a Fairy Godmother, but Josie of Fabric Godmother instead!

Josie launched Fabric Godmother, her fabric and haberdashery business, after becoming frustrated by not being able to find attractive, reasonably priced dressmaking fabrics (as well as all the other bits and pieces you require when sewing) online. She's passionate about finding and specialising in fabulous on-trend dressmaking fabrics including ends of rolls from Italian designers such as Prada, Chanel, Pucci and many others. She's a life-time sewing enthusiast having begun as a child when she would use her mum's sewing machine to make cotton dresses for her dolls, graduating to outfits to wear on Saturday nights out by the time she was eighteen! For her 21<sup>st</sup> birthday she received her very first, brand new sewing machine, a Husqvarna Viking 350 that she only replaced this year with a Janome DXL603.

Before launching Fabric Godmother, Josie was the Home Accessories

Buyer for Habitat. She loved this role which included lots of travelling to places like the Far East and India. However once she decided to start her family she didn't want to be away from home for up to four months of the year, so she had to rethink her long term career plans. Her early passion for sewing had never faded and living in London she was lucky enough to have a great range of fabric shops on her doorstep, although she was aware that across the country many small local fabric and haberdashery shops had closed down. Looking online she could only find websites selling craft fabric and her research identified a real gap in the market for a website selling fashionable dressmaking fabrics at competitive prices.

We asked Josie to describe her typical day, she told us:

"The first thing I do each morning is check how many orders we have had, I am really naughty as I do this on my phone before I even get out of bed. I am trying to make an effort to be digital free from 8pm to 8am but it is a tough habit to break! We live very close to our warehouse so once I've





dropped my daughter off at nursery it is just a 5 minute stroll to work, which I don't need to tell you beats 11 hrs on a plane! The orders get cut, packed and shipped out in the morning and I also check for any customer emails at this time. After lunch, ideally eaten in the garden if the weather allows! I spend the afternoon focusing on writing blog posts, researching new fabric suppliers or indie patterns companies. On other days I will spend the afternoon doing the accounts or planning the future of our business."

Like many small business owners Josie works long hours and emphasises that if you're thinking of starting your own enterprise then you will have to work longer and harder than you have probably done before, working for yourself is by no means an easy option. You'll also need to be a good decision maker as all business decisions, from ordering gorgeous fabrics to choosing the bin bags will have to be made by you.

When Josie began Fabric Godmother she chose not to take any loans or funding to begin or expand her business so she

launched with only a few rolls of fabric and only began paying herself a salary after three years. Before that all her profits were ploughed back into growing the business, using her day job to keep paying the bills. Although the early years were tough, the benefits are enormous as she can now be as flexible as she chooses, make her own decisions and can see the results of all her hard work directly benefiting her business.

Josie did say though that she wished she'd known at the beginning how helpful other people could be. She advises that if you're starting out then you shouldn't be afraid to ask for help or advice, especially in areas you don't know very much about. Nobody can be an expert in everything and she believes that identifying a need and then asking for help is a sign of strength. But amongst all the hard work, she has learned it's so very important to enjoy yourself along the way! When you're running your own business it's very easy to feel overwhelmed, but it should be fun she told us, after all you're in the driving seat, so make the most of that rather than letting your business drive you.

And finally, we asked Josie to reveal her dreams for the future of Fabric Godmother and here's what she said: "We are in the process of launching various sewing classes here at our studio-space in Hove, it is such a lovely environment in an old school with loads of natural light and high ceilings. The first class (Getting to know your overlocker) sold out in a couple of days which is really exciting. We will soon be running some beginners sewing classes as well as knicker making, and sewing something with jersey.

This year we did our first show, the Handmade fair at Hampton Court palace which was great fun and very productive. It's fantastic to meet your customers face to face whenever the opportunity arrives, this is part of the reason we have open days at our premises. We will be doing more shows next year starting with the Knitting and Stitching show at Olympia from the 3rd-6th March. We also have lots of exciting plans for new product ranges at Fabric Godmother in the future."



[www.fabricgodmother.co.uk](http://www.fabricgodmother.co.uk)





## Winter Wreath Mug Rug

### You Will Need:

- > 9-inch squares of the front and back fabric
- > 2 9-inch squares of cotton batting
- > 40 inches of binding
- > Fabric scraps for the wreath
- > Perle cotton
- > 1 yard of tiny pompom trim
- > sewing machine (a walking foot is helpful!)
- > rotary cutter, ruler, cutting mat
- > scissors
- > needle and thread
- > iron



### Instructions

Step one:

Make a mini quilt sandwich - layer the front and back fabrics with the two layers of batting in the middle. Pin or spray baste, then quilt the layers. You could do this by hand or by machine. Space the lines of quilting as close or as far as you'd like.

Even with spray basting, the linen wanted to shift a little, so the lines of quilting aren't perfect. With quilting like this, when you go to put the binding on you will notice if the lines are off by a lot. Go for as straight as possible, or wobbly on purpose.



## Step two:

Square up the quilted mat. My finished mat is eight inches square, which is a nice size. Starting larger and trimming it down gives you some room for adjustment in trimming.

## Step three:

Cut and press your binding fabric, then sew it onto the back of the mug rug with the sewing machine. Wrap the folded edge to the front to hand stitch it in place with the tiny pompoms underneath.

## Step four:

Use Perle cotton for the stitching. On the front the stitches should be

right at the edge of the binding, while on the back they are on the quilted area very close to the binding.

## Step five:

Make sure that you are stitching through the pompom trim with every stitch. This means keeping it nice and snug along the binding.



Step six:

Baste 10 pentagons, then stitch them together using basic English paper piecing.

Step seven:

Iron the wreath, remove the papers, then place it on your mug rug to see where you want it. I

went with the corner, but the centre would look great too!

Step eight:

Use fabric glue to hold the wreath in place. You don't need much, as this is part basting and part extra security. I put a little line on each seam of the wreath. Stick it down on the mat and let it dry.

Step nine:

Stitch the wreath down with Perle cotton and running stitch. The navy I used matches the backing fabric, so you hardly see these stitches on the back, but they have a nice contrast on the front. You can add more stitching or other embellishment if you want, but this was just right for me.



Mollie Johanson has loved creating and crafting cute things for as long as she can remember. Embroidery and hand sewing (especially English paper piecing!) are her favorites, and most of her creations are incomplete until she adds a simply smiling face. She is the

author of *Stitch Love: Sweet Creatures*

*Big & Small*, and has contributed to

numerous books & magazines. Mollie lives near Chicago and is happiest with a cup of coffee, some stitching, and her family close at hand.



# Rudolph & Friends ....

I'm sure that if you're at all like me, you'll remember many long-ago Christmas Eves when, too excited to sleep, you would lie in bed waiting eagerly to hear the sound of a sleigh landing on the house rooftop. You may well have left a glass of milk (or something a little stronger!) and some mince pies or cookies for Father Christmas himself, and perhaps some carefully chosen and well-scrubbed carrots for his reindeer. But ... exactly how many reindeer are there - after all you need to be certain that you've put out enough carrots for them all to have a tasty morsel!

According to "A Visit from St Nicholas" published in 1823, there are eight reindeer, and just in case you can't remember them all, here's a list to remind you ...

*Dasher, Dancer, Prancer and Vixen*

*Comet, Cupid, Donner and Blitzen!*

The names of the first six remain unchanged from the original publication date to this day. But not so the final pair - Donner and Blitzen. Originally Donner was known as Dunder and Blitzen was called Blixem - these are the Dutch words for thunder and lightning.

A version of the poem published some 15 years later changed their names to Donder and Blixen, since when they've changed again to their current form of Donner and Blitzen.

But what about Rudolph? I hear you cry! Isn't he the chief reindeer, guiding the sleigh through all kinds of meteorological hazards by the light of his red nose that glows so brightly and enables Father Christmas and his other reindeer to see their way on even the darkest and foggiest nights?

Unlike Dasher, Dancer and the rest, Rudolph is a relatively recent addition to the reindeer stable. He was actually created by Robert L May, who was an advertising copywriter and first appeared in a colouring book called Rudolph the Red-nosed Reindeer that was published in America just before the outbreak of the second world war. Rudolph later went on to become the subject of a very well known song(!), further books and even a film.

It is unknown whether the older, original reindeer resent Rudolph's meteoric rise to stardom and fame as nobody has ever been able to interview them.

After their amazing exertions on Christmas Eve when they break the speed of sound, of light, appear in multiple places at once and probably break many other laws of physics, they are far too busy resting for the rest of the year around to give interviews to curious folk!







# Dear Santa Tea Cosy

A seasonal cosy is a great way to dress your pot and give your table a festive air. Here the “Dear Santa” on the front is complemented by the question “Is it too late to be good?” On the reverse

Would that be for Santa to bring gifts, or perhaps not scoffing too many mince pies before The Big Day.

My cosy is sized to fit my four-cup Emma Bridgewater tea pot (it measures 13 ½” across the base and is 9 ½” tall), but I have included directions to resize to fit your own pot - just don’t forget to resize the transfer too if necessary.



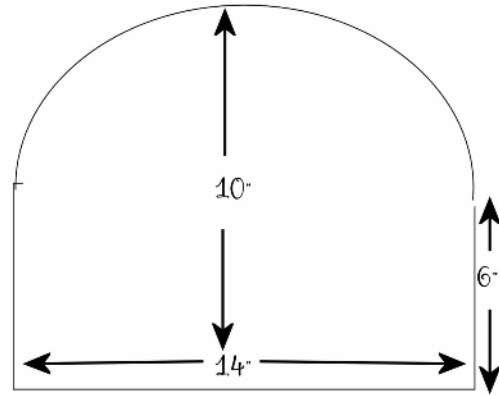
## Materials

- Two 14” x 10” rectangles of cotton/linen or other suitable fabric for the exterior
- Two 14” x 10” rectangles of old felted blanket or pre-quilted fabric for the lining
- 24” red mini-pom-pom tape
- Stranded cotton floss in two shades of brown, red, dark and light green, white,
- golden yellow, peach, dark blue, grey and black
- Zipper foot (optional but very useful if you’re going to attach the pom-pom tape).



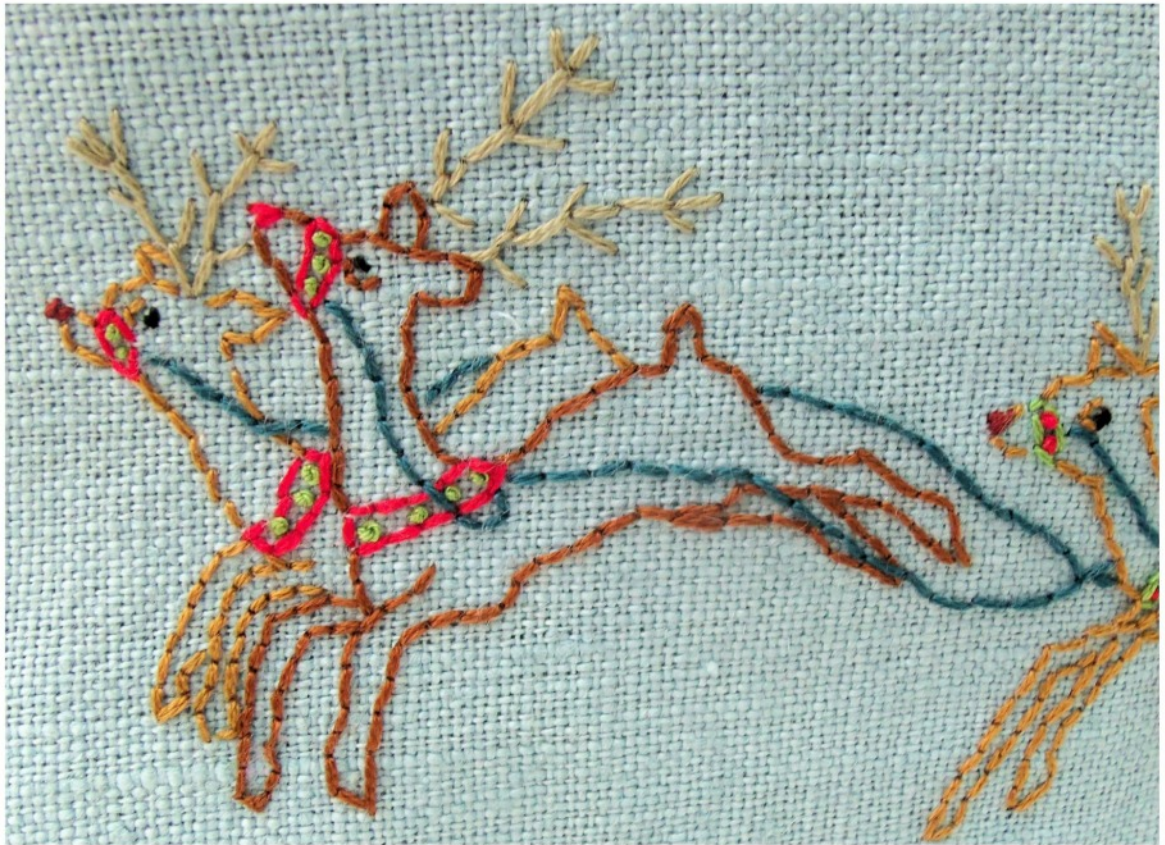
## Method

- If you are making a different size cosy to mine, then please follow the directions below for measuring your pot:
- First measure your teapot's circumference by wrapping a tape measure around the entire pot, handle and spout included. Divide this figure in half to determine the width of each flat piece, and then add on 1 ½" for seam allowances and ease.
- If, for example, your teapot's circumference is 20", divide by two to get 10" and then add on 1 ½" for seam allowances. In this case the width of the base of your tea cosy pieces would be 11"
- Next measure over the top of your teapot. Start at the table on one side, pull your tape measure up and over the lid and down to the table on the other side.
- Again divide your result by two, but this time add 3" (your pot will need room to breathe!)
- For example, if your measurement over the top of your teapot is 16", divide by two to get 8" and then add on 3" to make 11". So the height of your cosy will be 11". Use these measurements to create the template for your tea cosy.
- When you have your measurements make a template for your cosy, It's a simple shape with a curved top and straight sides as shown in the diagram (not to scale)
- Cut two exterior and two interior pieces.
- Transfer the main image to the front exterior panel, positioning it centrally. Transfer the second set of text to the centre of the back panel.



- Work the embroidery using two strands of floss and back stitch throughout following the colour guide on page 38. There are photos on page 37 to help as well.
- When finished press your work lightly on the reverse being careful not to flatten your stitches.
- Baste the pompom trim around the edge of the front panel with the pompoms pointing towards the centre and aligning the edges. Pompom trim has a tendency to slip and slide I find, so I achieve a better finish if I baste it first.
- Fit the zipper foot to your machine. This will enable you to stitch closer to the pompoms than if you use a standard foot.
- Place the two exterior pieces right sides together and stitch around the curved edge with a ¼" seam allowance. Get as close to the pompoms as you are able.
- Clip and press the seam.
- Place the two interior pieces right sides together and stitch around the curved edge in the same way. Leave a 4" gap at the top for turning.









Dear Santa ...

Is it too late to be good?

- Place the exterior inside the interior with right sides together and aligning side seams.
- Machine stitch all around the straight edge with a  $\frac{1}{4}$ " seam allowance. Trim seam and turn right side out through the gap you left in the top edge of the interior.
- Topstitch the turning gap closed and push the interior up inside the exterior.
- Press the bottom edge firmly, then topstitch all the way around  $\frac{1}{4}$ " or less from the edge. This will give you a nice neat finish and also help hold everything in place.
- Your cosy is now finished.





# Mince Pie Do's and Don'ts!

If you decide to make some of Anjanee's lovely mince pies ([page 28](#)) to enjoy perhaps with a nice cup of tea, then you might be interested in some of the superstitions and traditions that surround the consumption of these tasty treats at Christmas time ...

Did you know that you should never ever cut your mince pie with a knife?! This is sure to bring bad luck. Just break it with a spoon or fork or, my favourite - simply pick it up and take a large greedy bite!

But wait ... is this your first pie of the season? Then stop - don't just wolf it down - you need to make a wish before you swallow. Exactly when you consider the mince pie eating season to begin is of course entirely up to you. It could be when they begin to appear in the shops from the autumn onwards, or perhaps when you open the first door

of your Advent calendar? Perhaps the best thing is to play safe and make a wish every time you bite into a yummy mince pie!

That could add up to a lot of wishes if you take notice of another old superstition - that you should be sure to eat a mince pie on every single one of the twelve days of Christmas. This is said to guarantee a happy and prosperous year ahead.

The next superstition is perhaps not so great if you're not terribly fond of (or perhaps have overdosed on) mince pies. This says that you should never refuse a mince pie when you're offered one over the Christmas season. Not to avoid offending the person who is offering you the tasty treat, but because you will be turning away good fortune when you say no to the mince pie. This superstition applies even if you're already full

to bursting point with all the mince pies you've already consumed that day.

And finally ... mince pies should always be eaten in silence. This is a good rule for at least two reasons - firstly you will avoid spraying everyone around you with crumbs if you try to talk and nibble and the same time. Secondly - you'll need to remain silent in order to be able to concentrate on remembering all the other things you should be doing with your mince pie to ensure that good luck comes your way over the next 12 months.

Happy pie eating everyone!



## Working with Invisible Thread



*I am sure that many readers will, like me have wrestled with their invisible thread, loving, yet hating it at the same time!*

Invisible thread is one of those indispensable items for those who love to sew, but whilst it is amazingly useful, saving time and energy, it is (in my opinion) quite horrible to work with. The whole point of using invisible thread is that your stitches blend perfectly into the background of your work, rather than being prominent - either as a result of using a thread in a contrasting colour - or failing to match your thread properly.

But even though invisible thread is not nice to work with, it has improved enormously over the years. When I used to "help" my mum with her sewing I remember her invisible thread (also known as monofilament) being stiff and wiry with ends that poked at your skin. I also remember her becoming increasingly frustrated trying to set the correct sewing machine tension to work with her thread. Today invisible thread is much softer and lighter - some is as

fine as a human hair - though you can purchase different thicknesses.

Invisible thread is available in two fibres - nylon and polyester. This can be confusing, if you see that your spool states your thread is "polyamide" -but this means that it is actually nylon and not polyester. Polyamide is nylon's chemical name.

Polyester holds up well to UV light and higher temperatures than nylon and does not become brittle or yellow with age. Having said this though, many people like nylon as it feels softer and can be more "invisible" when used - it's really a question of personal preference. It's definitely worth checking out a few brands of thread before making your purchase as they do vary - some show more than others, having a shinier finish than others which can be quite matte.



You can purchase invisible thread in clear and smoke colours or tints. Clear blends with most light colours and smoke with darker ones.

If you haven't used invisible thread in your machine before, then it's well worth practising on some scrap fabric to achieve the correct your machine settings. You can use invisible thread both in your needle and bobbin or, more usually, it may be paired with conventional thread in your bobbin. Use the smallest needle you can. Because they are so fine and made from a single extruded fibre, monofilament threads don't relax to fill the hole left by your needle.

Depending upon your machine, you may find you achieve the best results with either the vertical or horizontal spool pin. You may also need to adjust your tensions. If the bobbin thread shows through out the top and so doesn't secure the invisible thread properly then stitches will easily become undone. In that case loosen the upper tension. If the reverse is true then tighten your upper tension.

Beware however before tightening your upper tension as invisible thread can stretch - and generally a looser tension achieves the best results.

*Tip: If your machine doesn't have a needle threader, and you're having trouble threading your needle with invisible thread, then colour the end of the strand with a permanent marker - such as a Sharpie. Then at least you'll be able to see the end you're trying to poke through the eye of the needle!*

If you want to use invisible thread in your bobbin, then you may find that you need a tighter bobbin tension. If you plan to do a lot of sewing with invisible thread in your bobbin and your machine does need a tighter tension, then it may be worth considering purchasing another bobbin case just for invisible thread.

Then you won't have to keep (scarily!) adjusting your bobbin tension.

Another point to remember if you want to use invisible thread in your bobbin is that, because invisible thread stretches, you MUST wind your bobbin slowly. Because of the heat produced during winding and the fact the thread is so fine, it's easy to over fill a bobbin and literally have it pop apart. Avoid this by filling your bobbin about half full, especially if it's made of plastic. Invisible thread is very springy so it's important to lock your stitching both at the beginning and end with some back stitches.

So yes, invisible thread does require some understanding and preparation before you begin work, but once you've mastered its quirks then it is a really useful addition to your sewing box. It can be used for free motion quilting or stitching as well as for applications using a presser foot, such as straight or patterned stitching.

Invisible thread is also great for attaching multi-coloured bindings where it's difficult to select the best thread colour to use. And it's also great if you simply don't have the right thread colour to hand, or are stitching over two different fabrics.

## Care of items stitched with invisible thread

Remember that invisible thread will melt - and that nylon thread will melt at a lower temperature than polyester thread. So, if you have to press your work, press on the reverse, or use a cloth to prevent melting. Lowering your iron temperature is also a good idea.

Both nylon and polyester invisible threads stand up well to washing, though it is a good idea to avoid hot tumble dryer settings as again this could cause melting.

# Christmas Eve

On Christmas Eve my mother read  
The story once again,  
Of how the little Child was born,  
And of the Three Wise Men.

And how, by following the Star,  
They found him where he lay,  
And brought Him gifts; and that is why  
We keep our Christmas Day.

And when she read it all, I went  
And looked across the snow,  
And thought of Jesus coming  
As He did so long ago.

I looked into the East, and saw  
A great star blazing bright;  
There were three men upon the road  
All black against the light.

I thought I heard the angels sing,  
Away upon the hill ...  
I held my breath ... it seemed as if  
The whole great world were still.

It seemed to me the little Child  
Was being born again ....  
And very near ... and Then somehow  
Was Now ... or Now was Then!



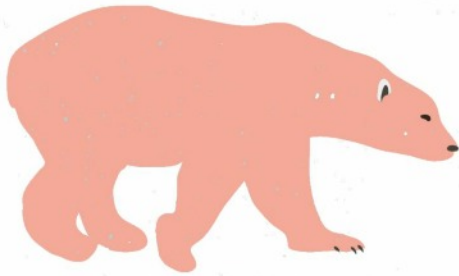
*Edna Kingsley Walla*



*Look!*  
a lovely idea  
Reindeer  
Tote Bag

There's always lots of shopping to carry home at Christmas and a good, strong bag is an absolute essential. This one definitely fits the bill and with it's easy applique Reindeer head it will help you get into the Christmas spirit too! Pop ove to our website to download your free pattern.

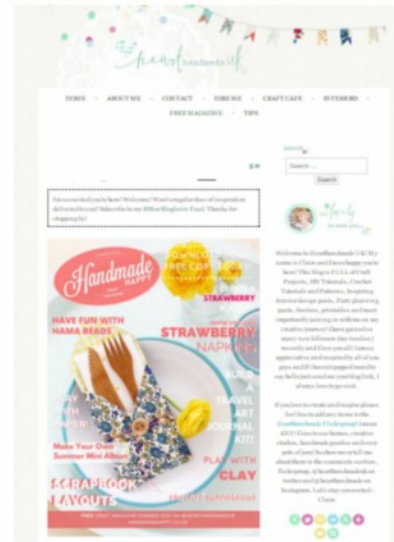




# December's Favourite Blogs



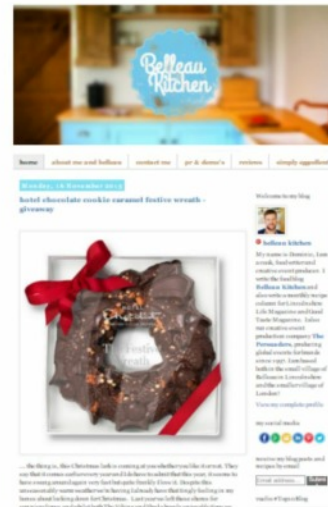
Bright, retro and whimsical style means it's easy to see why Rosie's nickname is 'Happy'. You're sure to feel cheerful after reading her [blog](#)!



Fall in love with the regular dose of inspiration administered by Claire (a lover of all things pastel) over at [HeartHandmade](#)



Kate admits she has 'never grown out of making things from toilet rolls and papiermaché'. Now she shares her creativity in her own [Creative Space](#).



At [Belleau Kitchen](#) Dominic finds, shares and cooks some of the nicest recipes anywhere online - and at the moment is giving away chocolate!!





**BUSTLE & SEW**  
LOVE TO SEW AND SEW WITH LOVE

# Jolly Santa Cushion

One of the easiest ways I think to dress my room for Christmas is to exchange all my usual year-round cushion covers for cheerful seasonal ones and this Santa is going to make a nice bright addition to my collection this year.

He's another machine applique project - again, great for the busy season as you can achieve good results so quickly - especially when using felt as it's easy to cut and fuse and of course no turning under of raw edges is necessary.

My cover fits a 16" cushion pad and there's a simple envelope closure at the back.



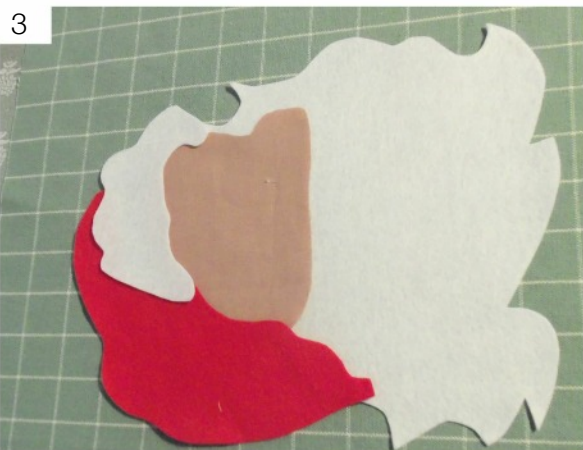
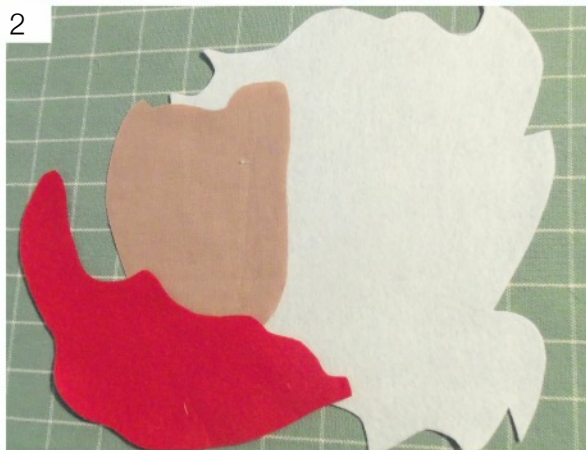
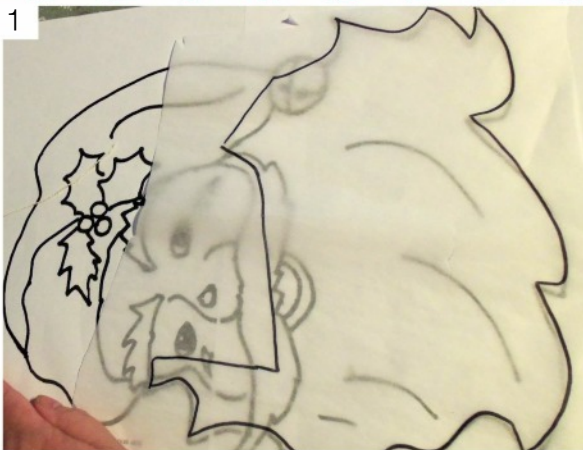
## Materials

- One 16" square medium weight cotton fabric for front of cushion.
- Two 16" x 12" rectangles of medium weight cotton fabric for reverse.
- 12" square white wool blend felt
- 6" x 10" red felt
- 6" x 8" flesh coloured felt
- Smaller scraps of green, yellow, black and blue felt
- Bondaweb
- Temporary fabric marker pen
- Embroidery foot for your sewing machine.
- Black and cream (or another light colour) thread.

## Method

- Trace your applique shapes onto the paper side of your bondaweb using the templates provided at full size. Begin with the beard - this is the bottom shape (1) and allow a little extra for it to be overlapped by the face and hat shapes.
- When you've traced your shapes, cut them out roughly, then fuse to the paper side of your bondaweb before cutting out carefully and peeling off the backing paper
- Position the beard, face and hat shapes in the centre of your front panel (you can find the centre by folding into four and pressing the folds with your hands, then open up your fabric - where the folds intersect is the centre). (2)
- When you're happy with their positioning fuse into place then add the hat (3) and mouth (4). The mouth is two ovals of felt - first cut a larger red oval following the bottom lip and then position a smaller black oval on top. The mouth shape will be formed when you add the moustache.
- Santa's moustache is cut from a separate piece of white felt. Add his eyes, and eyebrows and then draw in the line of his nose, the line and holes on the bell and also the lines on his beard (5).
- With black thread in your needle and cream or another pale colour in your bobbin fit the embroidery foot to your sewing machine and drop the feed dogs. Stitch around the edges of the shapes twice - not too neatly - you are aiming for a sort of scribbled effect. You may want to go over the nose three or four times so it stands out nicely. (6)
- The pupils of the eyes are just machine stitched scribbled circles.
- Cut and position the leaves and berries. I have used three different greens simply because I found quite a few scraps in my basket, but that isn't necessary.
- With your temporary fabric marker pen draw in the stems and veins on the leaves. Machine stitch once only around the edges of the leaves and berries (as they're quite small if you go around twice the stitching will be too heavy and dominant). Add the stems and veins. (7)
- Add the details to the bell (8).
- Erase all the temporary fabric marker lines and press your work lightly on the reverse.
- Take the two rectangles of fabric and hem one long edge on each of them.
- Place your front panel face up on a clean flat surface. Then place the two back pieces face down on top aligning the side edges so that the hemmed edges overlap at the centre.
- Pin or baste, then machine all around the edge with a ¼" seam allowance. I usually go around twice for extra strength! Clip corners and either trim with pinking shears or finish with your serger.
- Insert the pad. It should be a snug fit to begin with, but with use the pad will flatten a little and the cover will fit perfectly. If you make the cover larger than the pad then when the filling gets flattened your cushion will go limp - and that is not a good thing at all!
- Your Santa cushion is now finished.











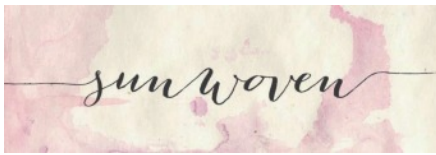


*"If you love what you are doing, it will undoubtedly show through your work"*

Meet the  
Maker



**Erin Barrett** talks to us about how she is inspired by colour, her favourite designs and how she started her business, **SunWoven**

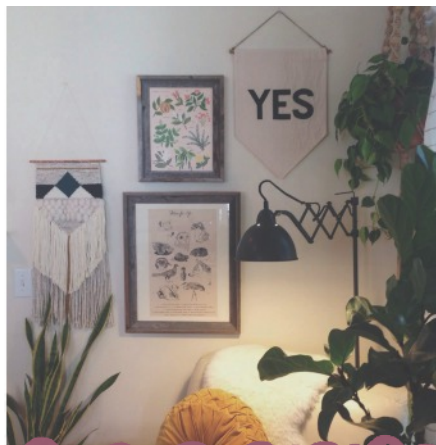


Erin creates woven wall hangings from her home in Charleston, SC. She uses a variety of looms and many different materials and yarns. A stay at home Mum, she balances looking after her daughter with creating beautiful one of a kind pieces.



**How did you get into crafting?**

I ended a 7 year long career of being a professional ballet dancer after getting married and having my daughter. I knew that my creative side was suffering, but was never able to find another craft that felt right or suited me. One night I came across a tutorial of weaving basics online, and was immediately drawn to the art. I ordered a loom and began as soon as possible. After making my first (extremely messy!) piece, I was hooked and never stopped.



**How did your business come about?**

At first I was making pieces for friends and family members, but as

the demand became higher and higher, I opened my own Etsy shop. It was a terrifying move for me professionally, but it quickly took off and I was enjoying creating weavings more everyday.

**Do you have a favourite design you have made?**

All of my designs have evolved, and continue to evolve over time. Colour is what I find most inspiring when making something new. I can't say that I favour one particular design over another, but I love making something new and from scratch. Each piece is so different in so many ways; even if they are the same design repeated.

**Have you had any crafting disasters?**

There have been so many weavings that look amazing while still in the loom, then I go to cut them off and they completely fall apart! Talk about heartbreaking. Sometimes they are salvageable, but most of the time they are not. When that happens, I



just pick up the loom and try try again!

**What advice would you give anyone wanting to turn their hobby into a business?**

I firmly believe if you love what you are doing, it will undoubtedly show through your work. This combined a lot of drive and hard work will lead you to a successful business. No question about it!

**Can you describe your typical day?**

I am a stay at home mother of a 3 year old little girl, and am currently 8 months pregnant with our second child, a little boy! My days are pretty much occupied by being a mother, homemaker, and wife. I devote my evenings and any free

time to SunWoven. It has been a lot of work, but I wouldn't have it any other way.

**Where do you look for creative inspiration?**

As I mentioned earlier, colour is my main source of inspiration. Colour combined with texture, is where I draw my ideas from to create new pieces. I normally don't start with an idea or plan in my mind. Instead, I start by picking colour combinations and materials that speak to me, and let them guide me through each design until I am pleased with the end result.

**Why do you think there's been such a resurgence in handmade?**

I believe that people are buying

more consciously than they have in the past, especially when it comes to something that will be a part of their homes. You look for items that speak to you personally, and that make an impact on your daily well being. Nothing does this better than homemade or handmade quality items.



## SunWoven

Erin creates all of her gorgeous handmade weavings from her home in Charleston. Be sure to pop over to her shop and have a look at all of her gorgeous makes!



[www.etsy.com/uk/shop/SunWoven](http://www.etsy.com/uk/shop/SunWoven)



*Look!*  
a lovely idea

Origami  
Christmas  
Tree

These Origami Christmas Tree decorations by Anu from Nalles House are really quick and easy to make and look absolutely gorgeous hung from your tree! Pop over to Anu's website for the full tutorial.



Image & Tutorial: [www.nalleshouse.com](http://www.nalleshouse.com)



**BUSTLE & SEW**  
LOVE TO SEW AND SEW WITH LOVE

# Four Seasons Hoop

Although I love to take my work out and about with me during the summer months, for me the best stitching times of all are those spent curled up on my large comfy sofa, Daisy and Ben snoring contentedly at my feet, log burner blazing and work going well!

This is a fairly ambitious project, but don't be put off - there are no complicated stitches and it's perhaps easier to think of it as a work in four parts - the four seasons of the year of course - blossoms for spring, succulents and reminders of the beach in summer, then autumn leaves and frosted winter evergreens and berries.

Shown mounted in an 8" hoop.



## Materials

- 12" square linen or other suitable fabric for embroidery
- DMC stranded cotton floss in colours 310 333 349 350 351 352 353 368 498 601 729 746 761 777 839 895 905 906 919 931 3041 3051 3348 3815 3863 4030 4065 4070 4077 4126 4130 4220 E168

## Notes on working:

Use two strands of floss throughout.

Rather than a colour guide for the whole hoop I've included large photos for each season with notes for working that particular part of the piece. There's one season to a page so if you wish you can easily print off the part you're working on and keep it to hand to use as a reference.





## Spring

1. Large pink and white flowers. Centre French knots 4070, inner petals 746, outer petals 761
2. Large vibrant green leaves 906 with central stem back stitch 3348.
3. 3348 is also used for the small pale green leaves. The medium leaves are 905 and the dark are 895
4. Blossoms are bullion stitch worked in 4220
5. Blossom cluster is French knots, and berries satin stitch, both 4077
6. Large flower is satin stitch 3041 and 601 with small French knots worked in 4077 and a line of chain stitch in 761
7. Purple berries 333 satin stitch
8. Brown leaf stems 3863
9. Dark green leaf stems 3051





## Summer

1. Pink blossoms 353 (light), 352 (medium) and 351 (dark) Light green leaf spray 3348
2. Large flower, centre French knots 3348, inner petals 931, central petals 4030, outer petals 4065
3. Spindly sea flower 4030 stem stitch
4. First succulent 4065 satin stitch, worked in differing directions to suit the shape of the petals
5. Second succulent - I simply used a mixture of all the different greens from throughout the piece both to use up leftover threads and also to ensure this season harmonised with the others.
6. Barnacle type flowers outers 3863 stem stitch, inners 3041 French knots
7. Wispy plants feather stitch 3041 and 306, stars 931





## Autumn

1. Oak leaves 4126 with spines 4130
2. Berries 350 and 498 with a highlight of 746 worked as two small stitches placed at right angles to the main satin stitching of the berries
3. Greenish yellow leaves 4070. Note how the leaves are worked with satin stitch worked at an angle to the centre of the leaf where the main stem of a real leaf would be.
4. Slender golden yellow leaves 729
5. Purple berries 333 satin stitch with a highlight of 746 worked in the same way as the orangey red berries
6. Reddish brown leaf 4130
7. Stems are a mixture of 895 (green) and 919 (reddish brown) stem stitch





## Winter

1. Berries 777 and 349 with highlights worked as before
2. Large winter bloom centre 761 and E168 French knots - fill the centre with 761 first and then add just a few silvery highlights with E168
3. Petals of large winter bloom are bullion knots in 4065
4. Leaves are 368 and 3815 and the centre stalks are 385 stem stitch. Work your stitches at angles to an imaginary centre line as before and mix the colours fairly randomly.
5. Frosty sparkles are E168 French knots
6. The stems of the red and the small purple berries are back stitch 839
7. Small purple berries 3041

The text is worked in 310 black split stitch





When your work is finished, press lightly on the reverse being careful not to flatten your stitches.

Mount in hoop - ensure the fabric is taut but not tight - don't pull too much or it may distort.

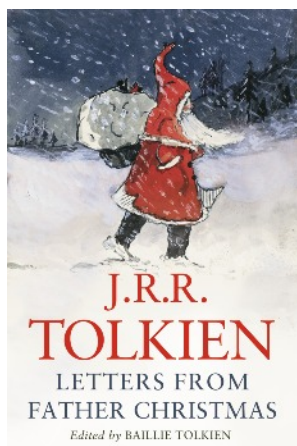




## And finally .....

Here we are at the end again - and I do hope you've enjoyed this issue. Rosie and I think very hard about the contents and try to make sure there's something for everyone between the covers.

Perhaps we're not your usual sort of sewing magazine as I love to venture beyond the realm of needle and thread and include all kinds of things that I hope will interest you - much as I love sewing it is only one part of my life - I also love my home, family, garden and of course the Newfies, and I'm sure you're just the same as me! It's in this spirit I'd like to finish by recommending one of my favourite Christmas reads to you. It's a classic and I'm sure you're familiar with the author if not this particular book ...



“[Letters from Father Christmas](#)” by JRR Tolkien is a collection of beautifully illustrated humorous letters created by Tolkien and sent to his children during the 1920s, 30s and 40s. The book contains facsimiles of the original letters and drawings and makes a perfect read in the run up to the Big Day. And it won't be too long now before I have a little grandchild to enjoy it with me! (Although it might be a little while until he or she really appreciates the magic of Christmas!)

Ben and Daisy of course have known about the magic of Christmas for quite a few years now, and I'll leave you with my favourite picture of Daisy after experiencing all the fun and excitement of her first ever Christmas Day! They say every picture tells a story - and I think this shows us a very happy, over-excited and tired little Newfie who'd like to do it all over again - rather like children all over the world.

Merry Christmas everyone!





# December

2015

mo	tu	we	th	fr	sa	su
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			



# Conversion Tables

## Volume

### Weights

#### Imperial Metric

½ oz	10 g
¾ oz	20 g
1 oz	25 g
1½ oz	40 g
2 oz	50 g
2½ oz	60 g
3 oz	75 g
4 oz	110 g
4½ oz	125 g
5 oz	150 g
6 oz	175 g
7 oz	200 g
8 oz	225 g
9 oz	250 g
10 oz	275 g
12 oz	350 g
1 lb	450 g

#### Imperial

2 fl oz	55 ml
3 fl oz	75 ml
5 fl oz (¼ pint)	150 ml
10 fl oz (½ pint)	275 ml
1 pint	570 ml
1 ¼ pint	725 ml
1 ¾ pint	1 litre
2 pint	1.2 litre
2½ pint	1.5 litre
4 pint	2.25 litres

## Oven

### Temperatures

Gas Mark	°F	°C
1	275°F	140°C
2	300°F	150°C
3	325°F	170°C
4	350°F	180°C
5	375°F	190°C
6	400°F	200°C
7	425°F	220°C
8	450°F	230°C
9	475°F	240°C

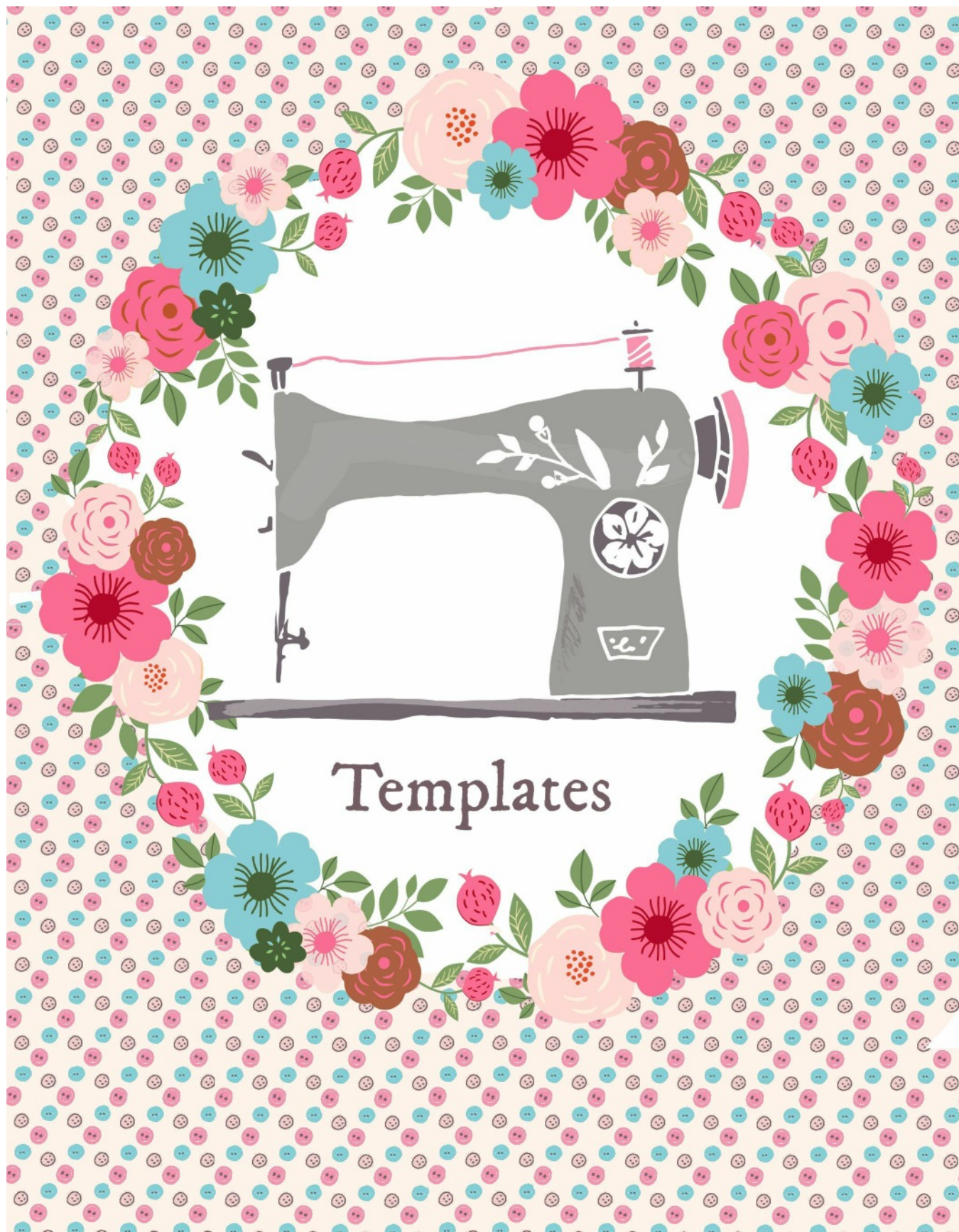
### American Cup Conversions

American	Imperial	Metric	Imperial	Metric	American
1 cup flour	5oz	150g			
1 cup caster/ granulated sugar	8oz	225g			
1 cup brown sugar	6oz	175g	½ fl oz	15 ml	1 tbsp
1 cup butter/margarine/lard	8oz	225g	1 fl oz	30 ml	1/8 cup
1 cup sultanas/raisins	7oz	200g	2 fl oz	60 ml	¼ cup
1 cup currants	5oz	150g	4 fl oz	120 ml	½ cup
1 cup ground almonds	4oz	110g	8 fl oz	240 ml	1 cup
1 cup golden syrup	12oz	350g	16 fl oz	480 ml	1 pint
1 cup uncooked rice	7oz	200g			
1 cup grated cheese	4oz	110g			
1 stick butter	4oz	110g			

Note: A pint isn't always a pint: in British, Australian and often Canadian recipes you'll see an imperial pint listed as 20 fluid ounces. American and some Canadian recipes use the the American pint measurement, which is 16 fluid ounces.

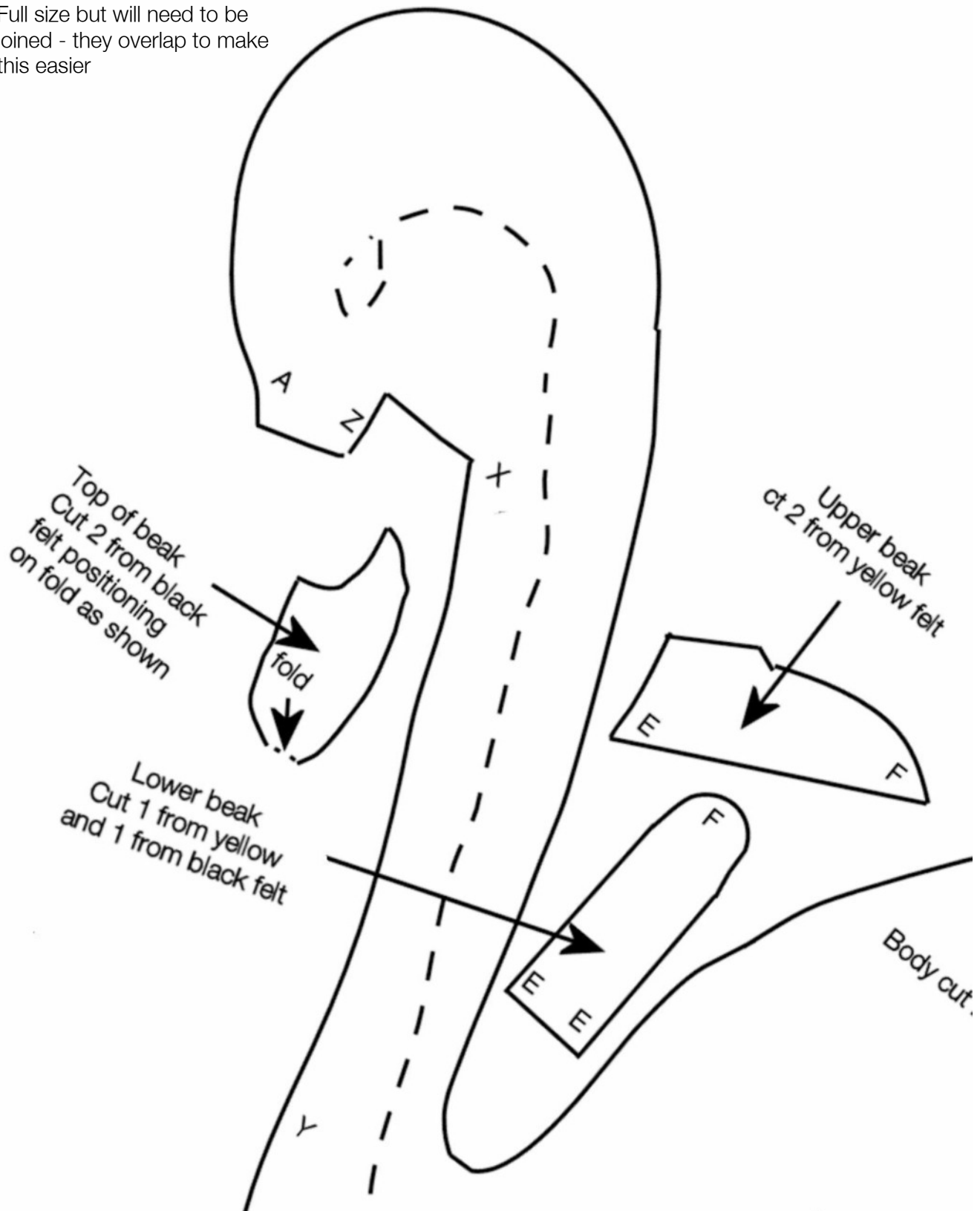




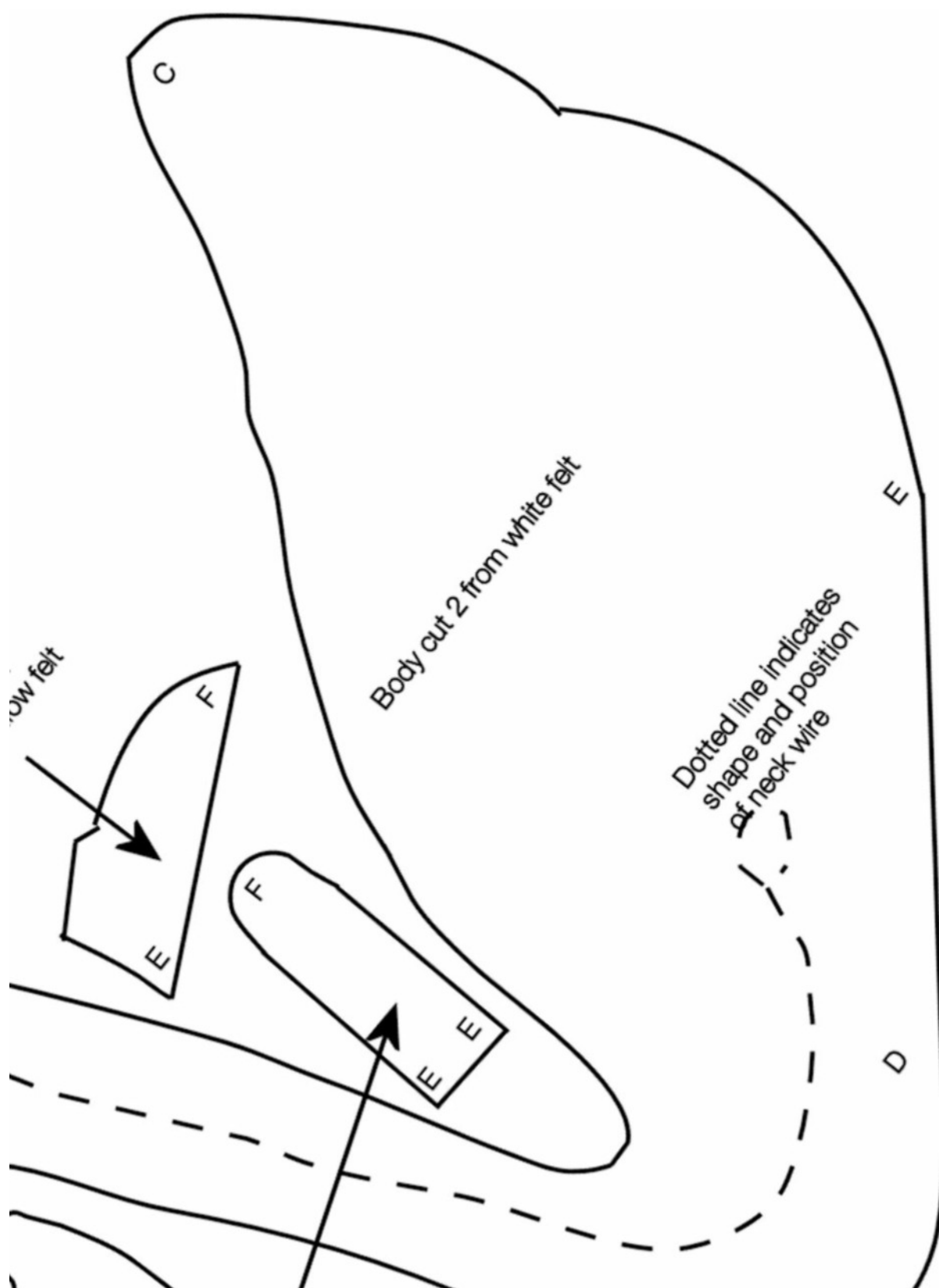


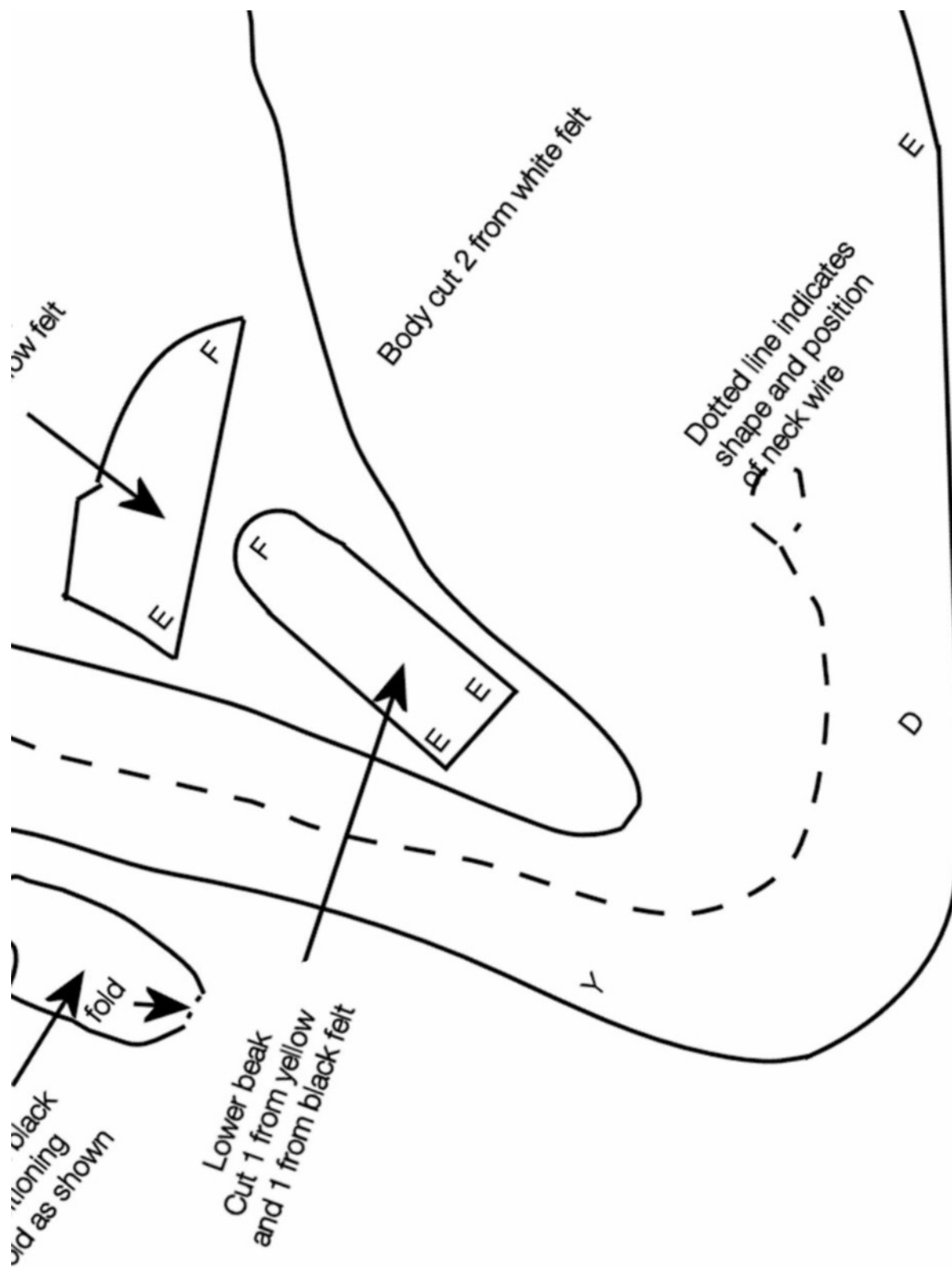
## Swan Templates

Full size but will need to be joined - they overlap to make this easier

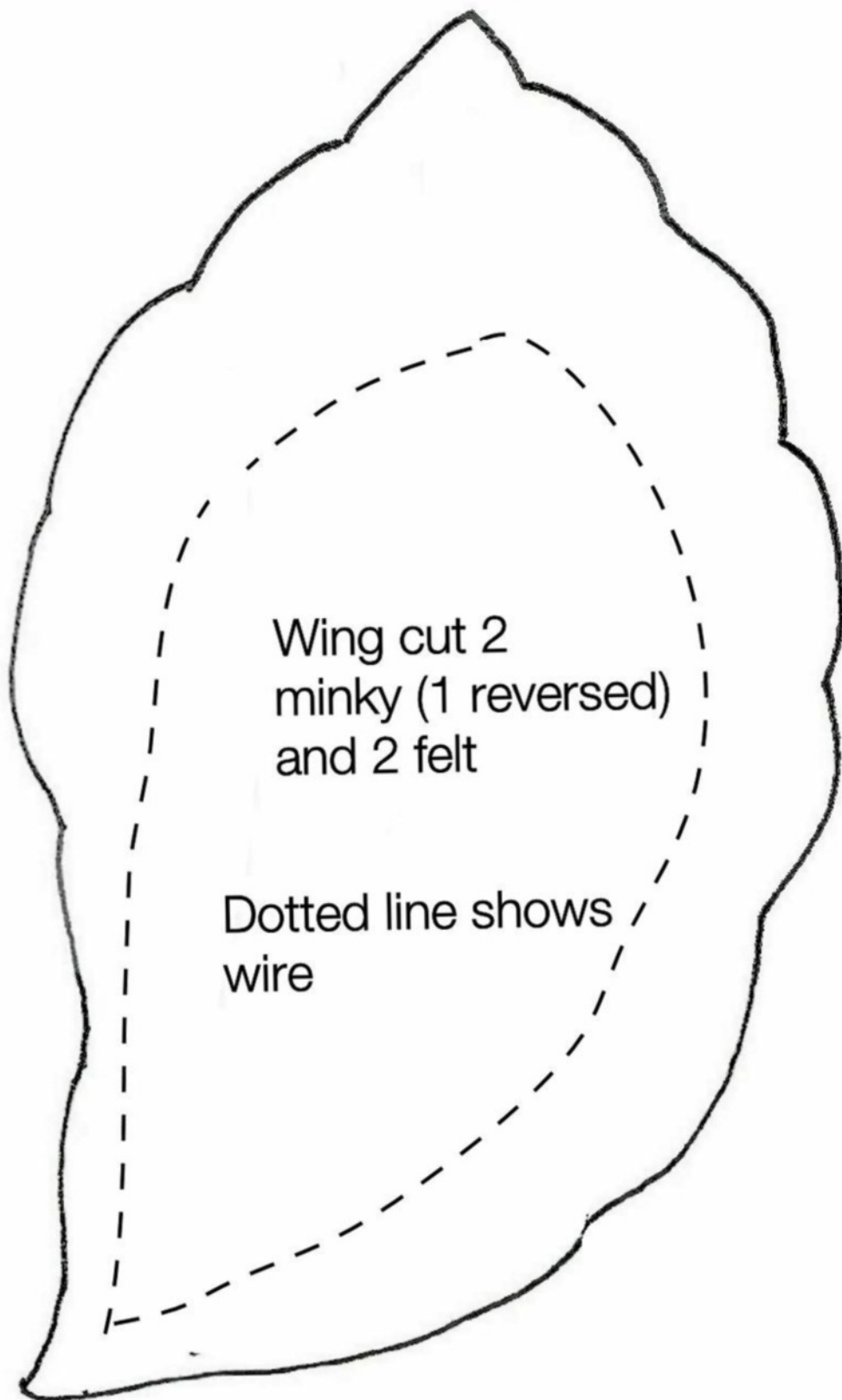


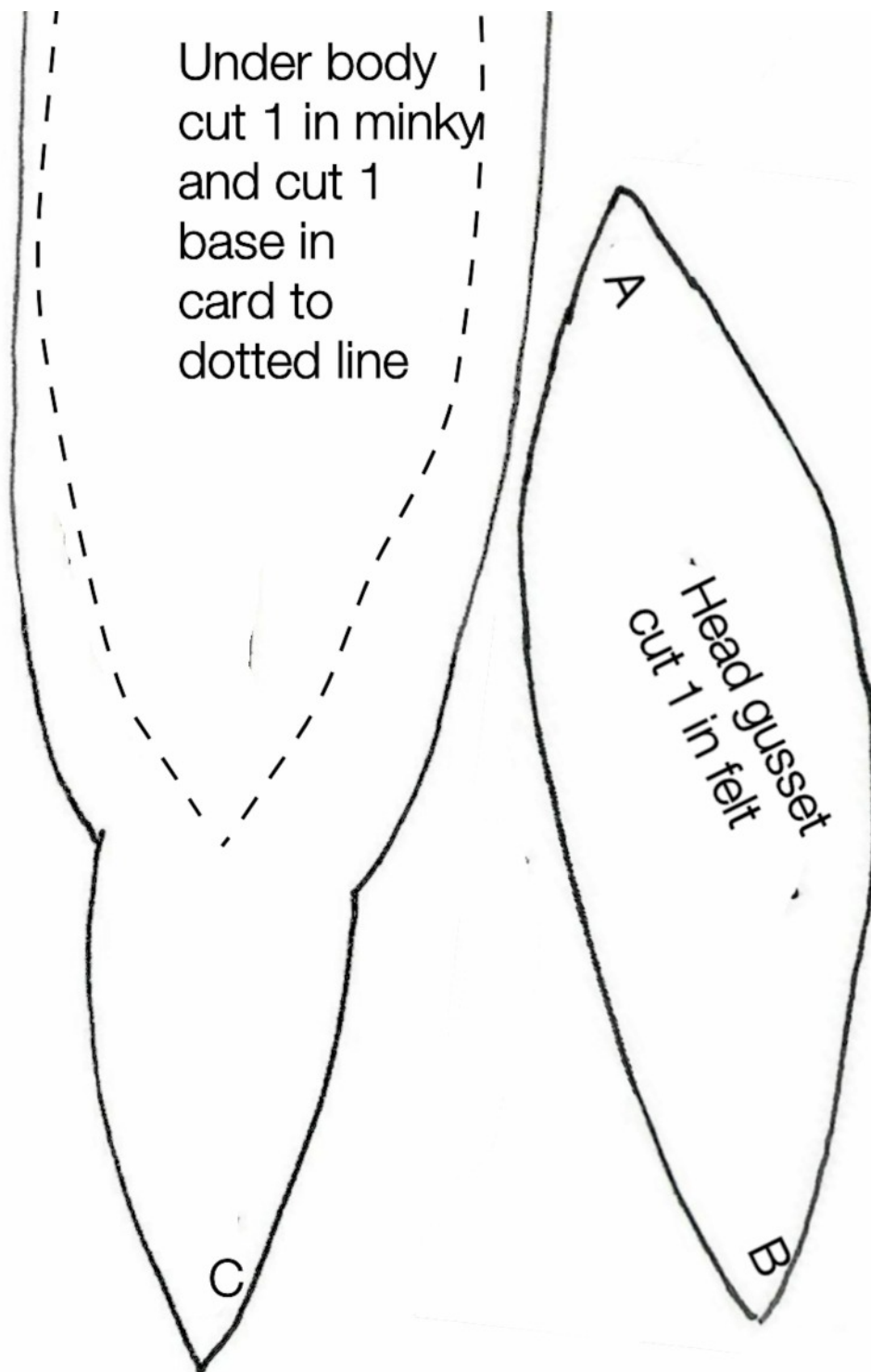




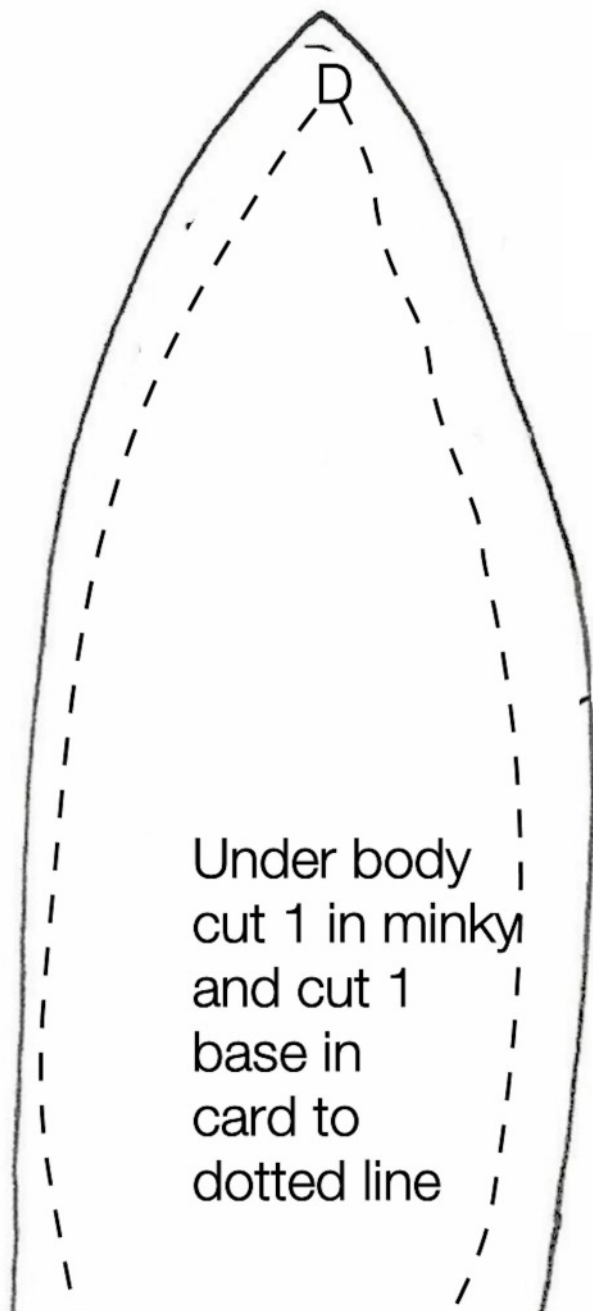




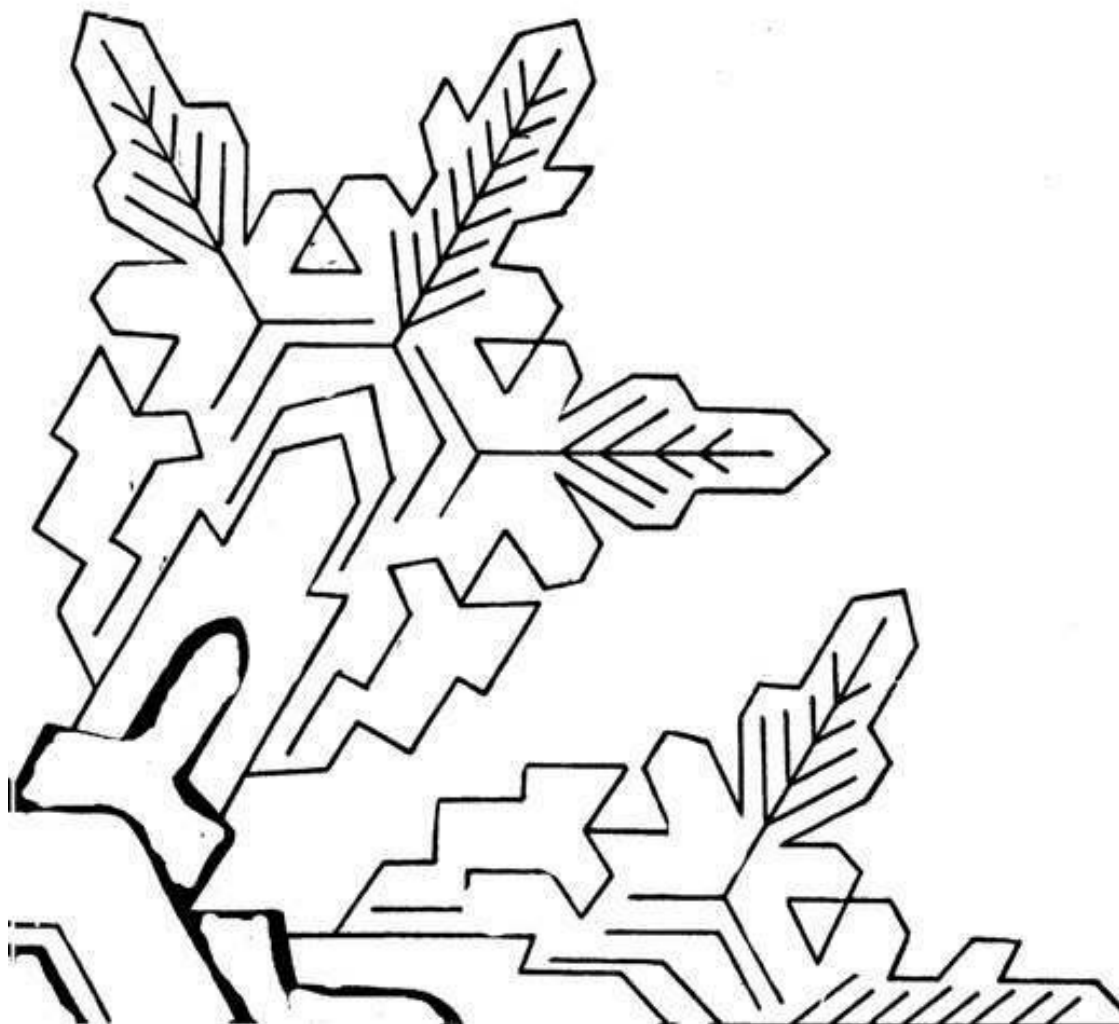




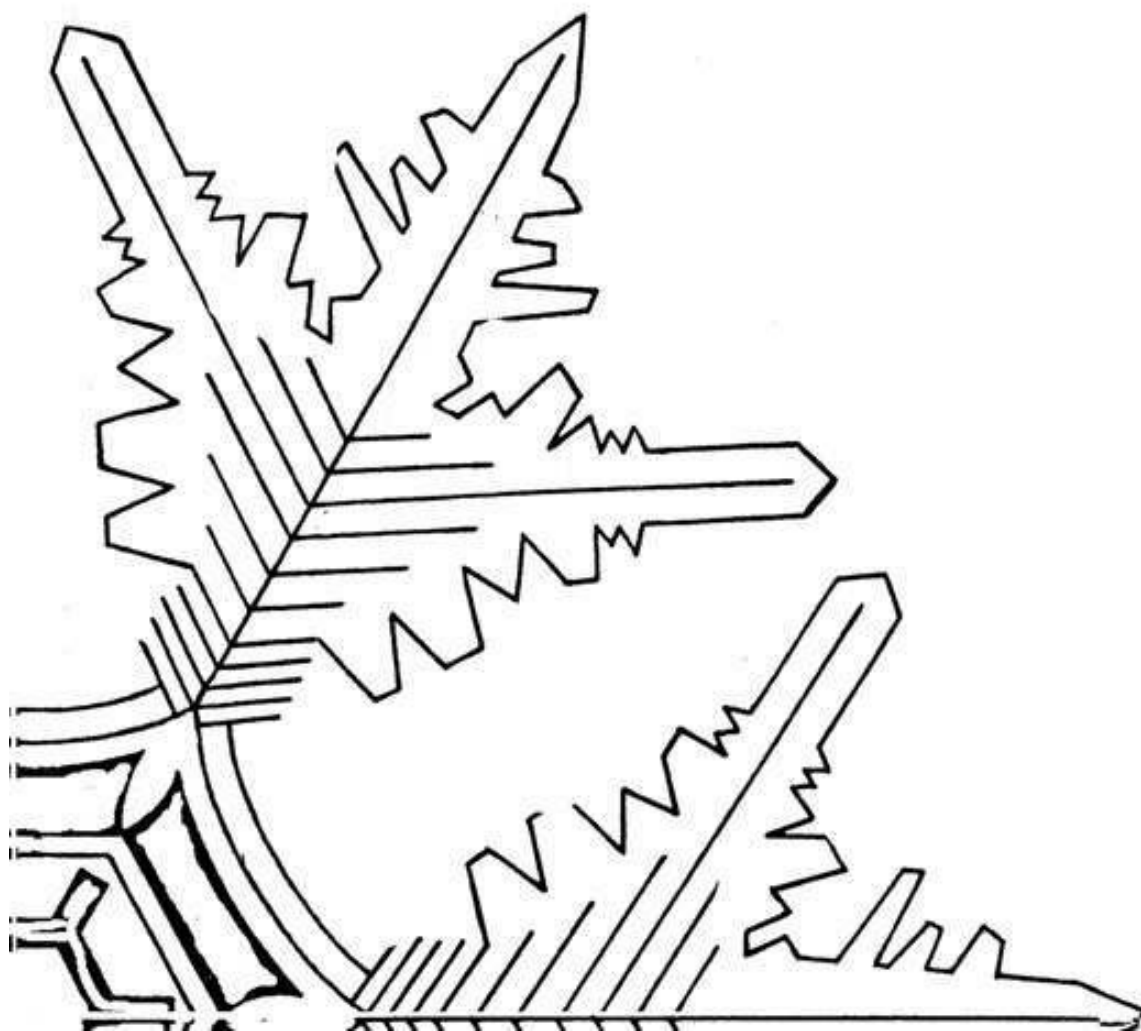




## Stitchable Snowflakes

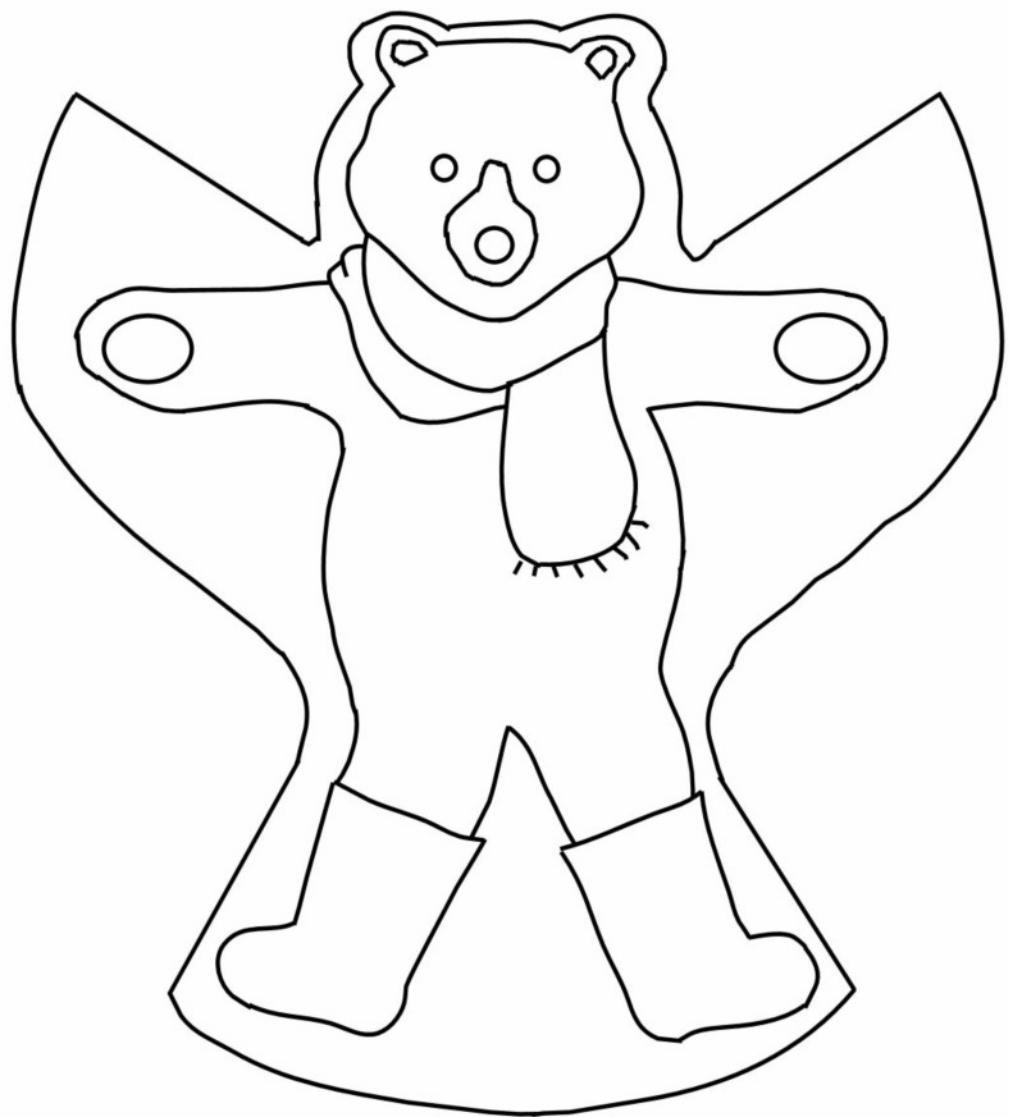






# Bear Snow Angel

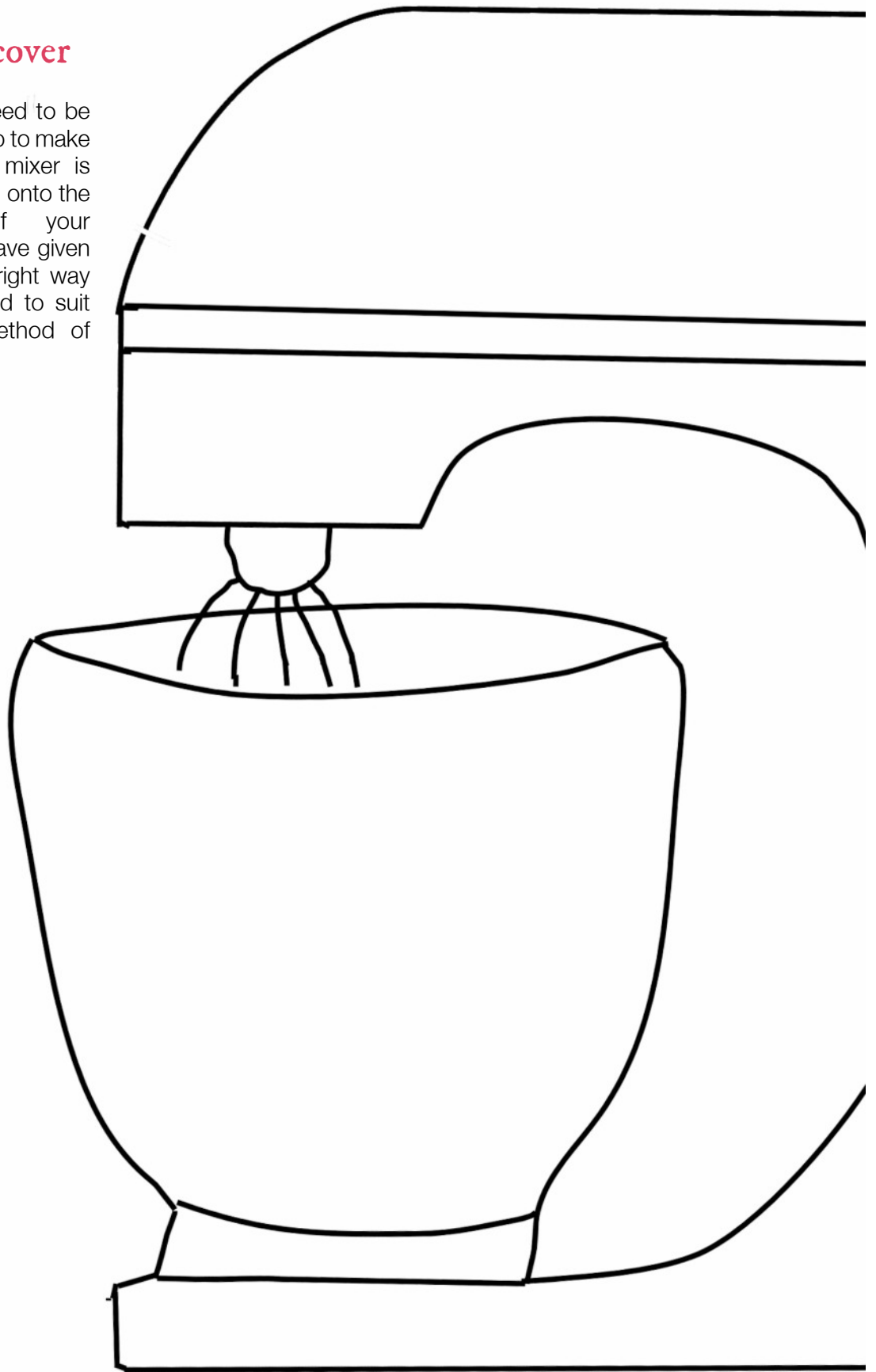
Full size and reversed for tracing onto the paper side of your bondaweb.

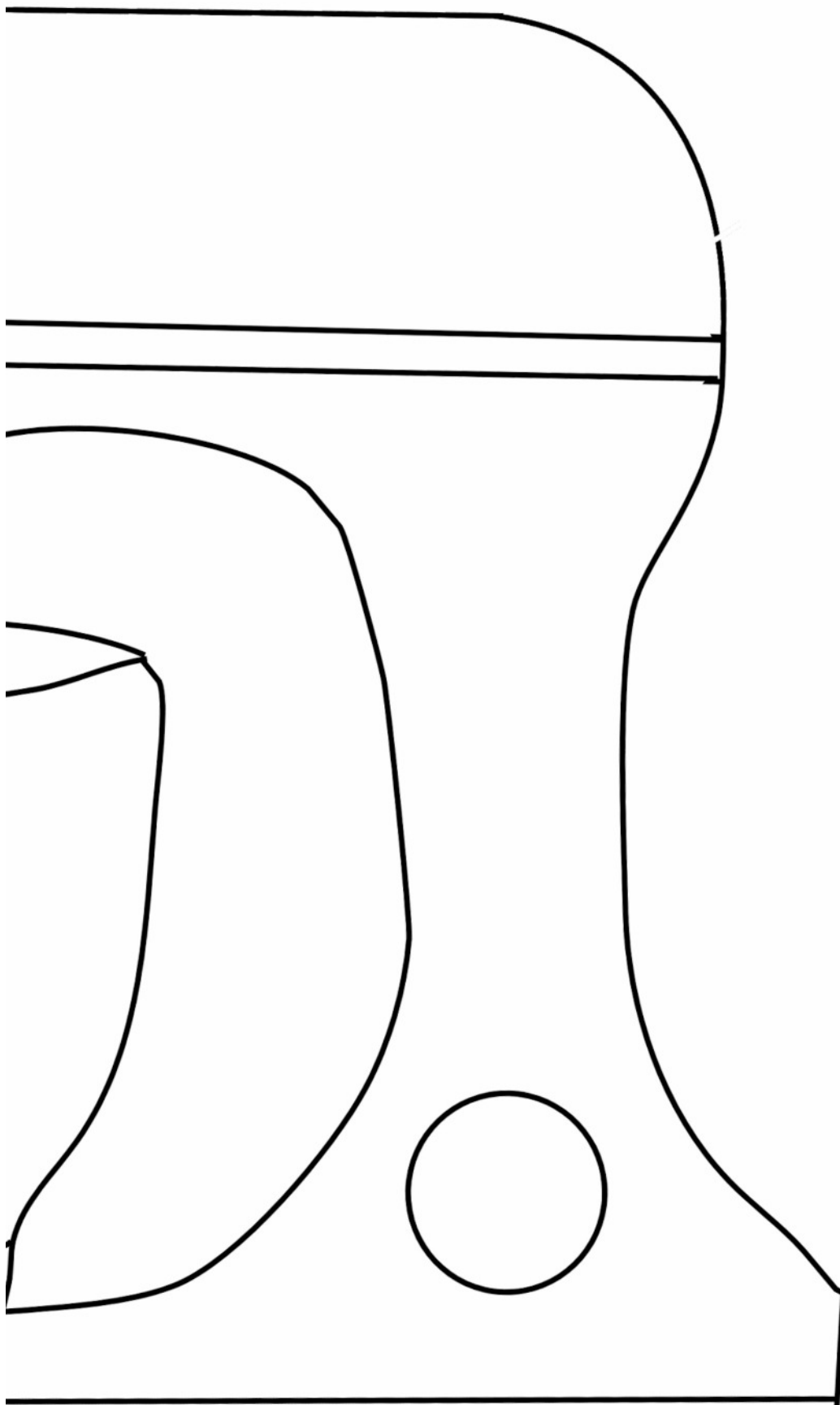




## Food mixer cover

Full size but will need to be joined - they overlap to make this easier. The mixer is reversed for tracing onto the paper side of your bondaweb and I have given the text both the right way round and reversed to suit your preferred method of transfer.



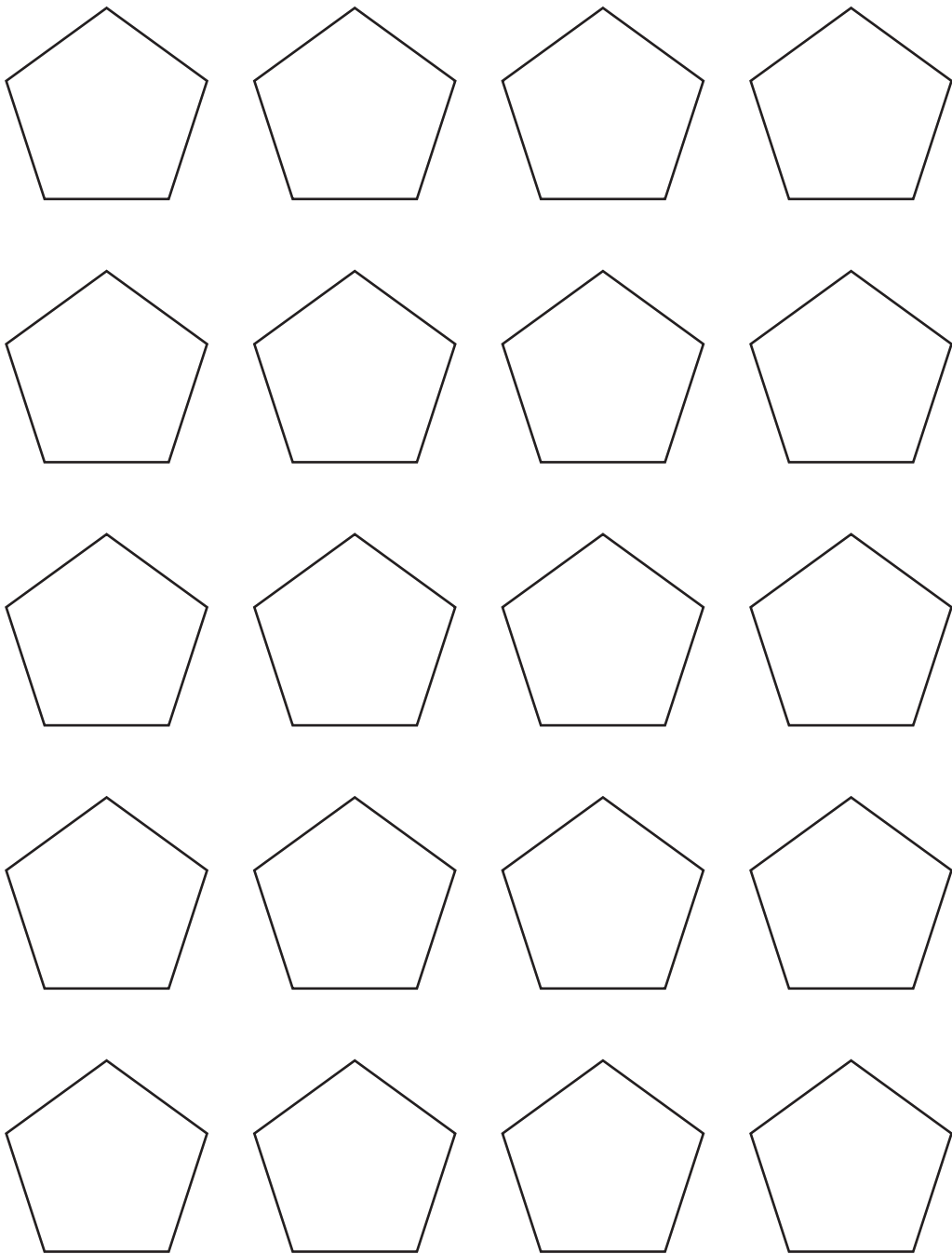




Bake More  
Cake

Bake More  
Cake

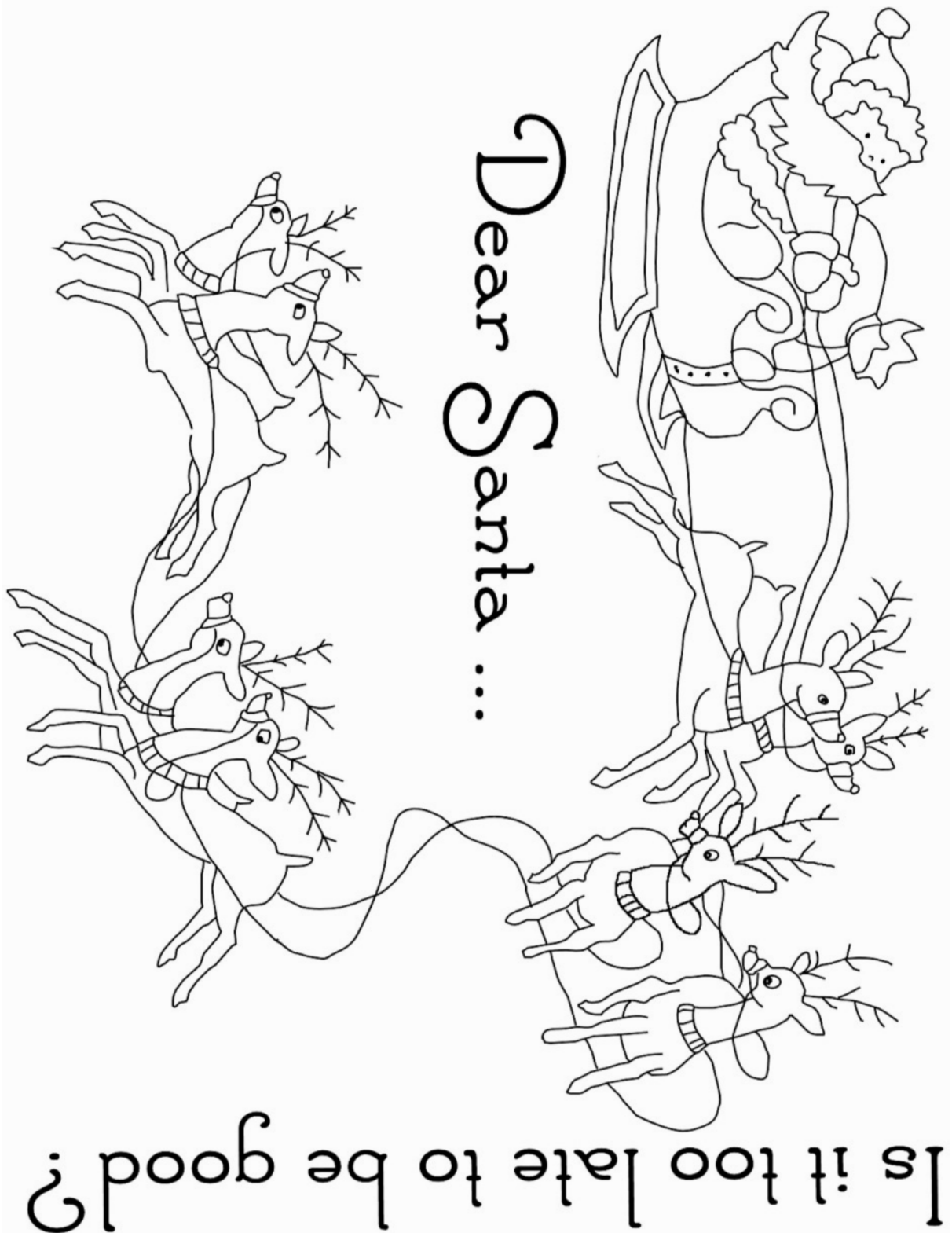
Winter Wreath Mug Rug





## Dear Santa Tea Cosy

Full size and reversed to suit your preferred method of transfer.







## Jolly Santa Cushion

Full size and reversed for tracing onto the paper side of your Bondaweb.







## Four Seasons Hoop

Full size and also reversed to suit your preferred method of tra







# Christmas Mouse Kit



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